8 ANC

VOGUE

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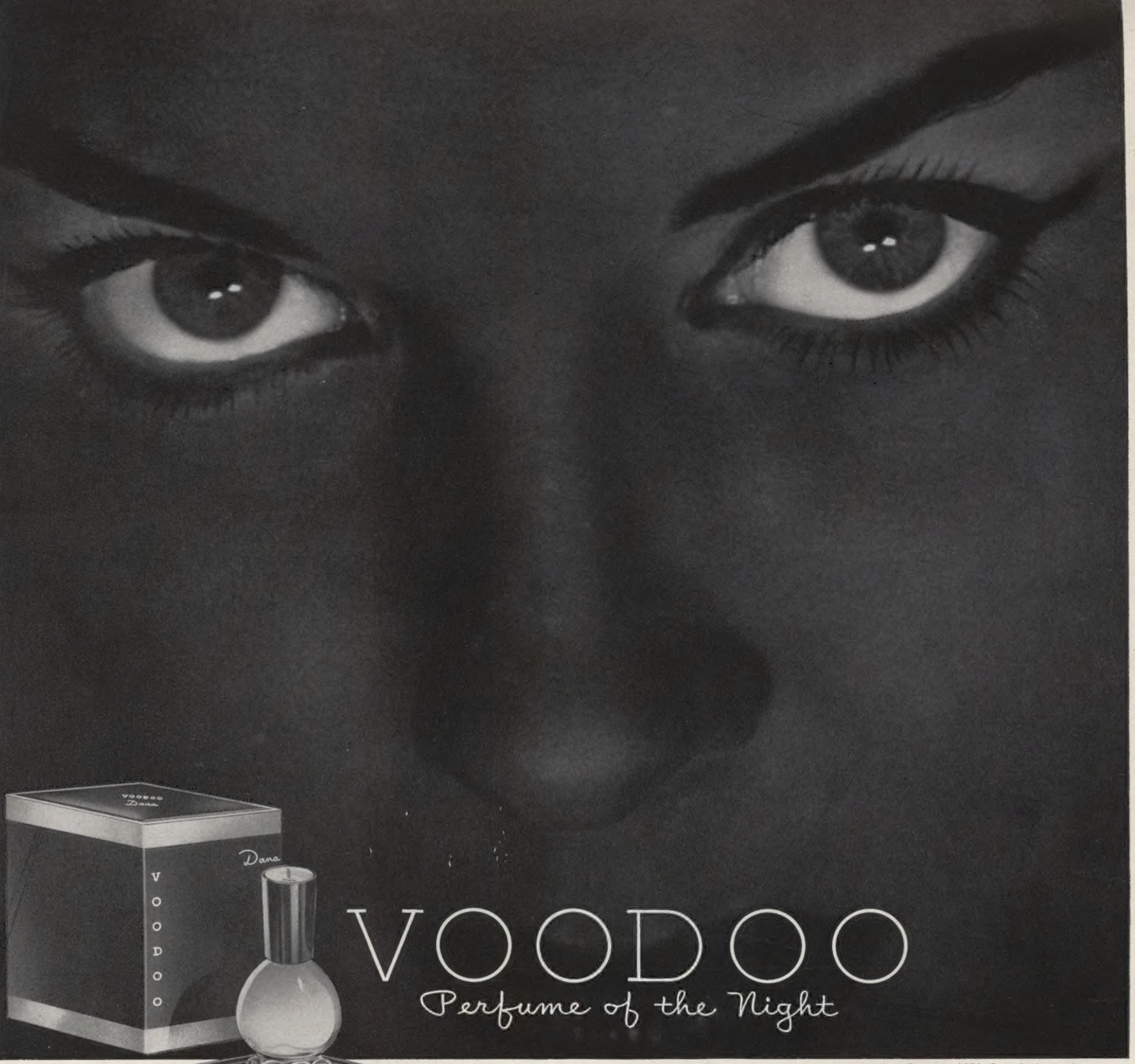


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The ensemble, 59.95 on the Sports Floor, Lord & Taylor—New York

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Vogue
April 15th, 1951

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Vol. 117, No. 7
Whole No. 1867



DARK TOWN SHEATHS . . . KANE WEILL ORIGINALS
take the straight line to Summer, keep their crisp, delightfully fresh look from morning till twilight because they're made of *Linaire,* a rayon with all the priceless qualities of the finest linen. Both in rich navy or city black. Sizes 10 to 18.

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takes a

long-range

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and Summer! Our embroidered pure silk

shantung explores all locales with a

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PHOTOGRAPHED IN NASSAU, BAHAMAS BY EWING KRAININ

to market, to market —to buy some salad greens!

Crisp as the cabbages and lettuce in a Summer Salad bowl are these pique-trimmed chambrays in McMullen's famous "5900"*



Sunback dress and jacket, and a one-piece dress with soft front panels, designed by Dorothy Cox of

McMullen

**woven especially for McMullen by Lonsdale in mouth-watering colors.*

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hat that will
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for you





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. . . the one that's made-to-order exclusively for you . . . hand-blended right before your eyes . . . for your very own skintone and its needs . . . to brighten or subdue, as the case may be . . . but always to make the most of your own natural loveliness . . . because it's

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This is, truly, Hosiery "As You Like It"
Also in filmy 51-gauge sheers and
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DRESS BY ADELE SIMPSON PHOTO BY JON ABBOT



Sunny Yellow— glowing neutral
illuminates every costume color

Pink— Smash hit
with your
Pink cottons;
dynamic
with navy—

Blue— beguiling with all
blues—from heaven to navy—
accentuates your Suntan

Green— subtle
or vivid;
exciting with every
hued pastel

Lilac— gentle companion to
white; affinity to pink—
dynamizer for Summer Black —

Pique and Patent

Wear it smartly, starkly black and white
or have it tinted to your taste.
Here, at last is an utterly new approach
to color and color coordination . . .
the chic of white pique, beautifully dyeable,
etched with the sharp black shine of patent;
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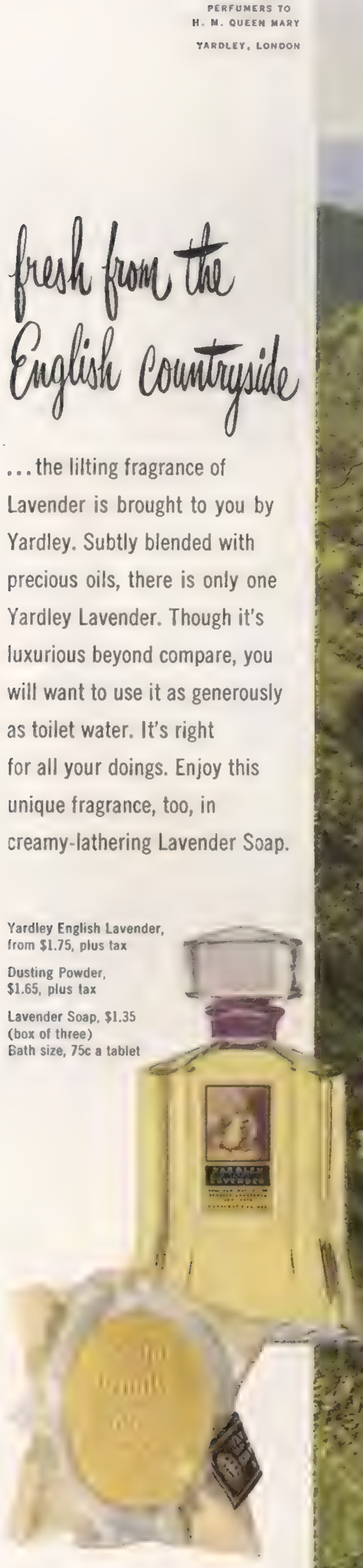
fresh from the English countryside

...the lilting fragrance of Lavender is brought to you by Yardley. Subtly blended with precious oils, there is only one Yardley Lavender. Though it's luxurious beyond compare, you will want to use it as generously as toilet water. It's right for all your doings. Enjoy this unique fragrance, too, in creamy-lathering Lavender Soap.

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White Star's *Navy* with **bright white**



Suit by David Crystal
Hat by Chanda

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checkers your career the

smartest way..black, navy,

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in Burlington's rayon chic-check

12 to 20 and 14½ to 22½..

hand washable 10^{95}

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Bali

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Adelaar



For store nearest you, see Vogue's Buying Guide, pages 140 and 141. Adelaar, 525 Seventh Avenue, New York City.

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

Tailored or Feminine—Van Raalte gloves you in NYLON

From early spring till late summer, from morning till night—whatever your costume—you'll wear nylon gloves by Van Raalte . . . Choose *Nylon Reindoe,** like creamiest doeskin, or *Nylon Sheerio,** like dreamiest cobwebs, all, *all nylon*—with the delicate air, the wonderful wear, the washability that puts all other gloves to shame. In good colors, at better stores, everywhere.

Top Panel: Handsewn Nylon Reindoe* left to right . . $3.50, $3.00 and $4.00
Lower Panel: Nylon Sheerio* left to right . . . . . $3.00, $2.00 and $2.50



—and Van Raalte is famous for stockings and underthings, too.

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for further store listings see Vogue's Buying Guide.



Here, and on the following pages . . .
crisp, colorful fashions that travel far . . .
or stay at home . . . and will always look fresh
because of their wonderful crease-resistant finish.
And, best of all . . . even the most delicate
prints stay bright and clear. Each garment is backed
by the famous 30-year-old color guarantee:
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PHOTOGRAPHED AT THE CASTLE HARBOUR
ON A PAN AMERICAN BERMUDA HOLIDAY

*REG. U.S. PAT. OFF. †TRADEMARK J. B. & B. CO.

COLORS GUARANTEED BY EVERFAST FABRICS, INC.

EVERFAST*



LEFT: **HENRY ROSENFELD'S** strapless dress with stole in "India", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Turquoise, green, grey or rose with contrasting borders. Sizes 10 to 18. $17.95.
RIGHT: Puffed-and-pleated V-neck dress in "Java", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Purple, red, navy. Sizes 10 to 18. $14.95.



LEFT: **HENRY ROSENFELD'S** scoop-neckline, ruffle-sleeved dress in "Bangkok", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Exotic combinations of raspberry and mint, chocolate and teal, grey and lemon, coral and teal. Sizes 10 to 18. $14.95.
RIGHT: Bare-throated dress with up-or-down sleeves in "Lotus", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Rose, blue, aqua, copper. Sizes 10 to 16. $14.95.



KORDAY'S separates in "Tapa", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Gold, brown, grey. Sizes 10 to 18. Left: Strapless sundress with bolero, $14.95. Right: Boy shorts, $3.95. Halter, $2.95.



KORDAY'S separates in "Polynesia", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Black with gold, black with blue. Sizes 10 to 18. Left: Bra, $2.95. Boy shorts, $3.95. Right: Strapless camisole, $4.95. Skirt, $7.95.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 140.



DORIAN'S duster ensemble in Cloquadot, an embossed cotton by EVERFAST* made wrinkle-resistant by EVERGLAZE†.
Left: Brief-sleeved duster, $16.95, worn over backless wrap-around, $10.95. Both in white, pink, blue, maize. Sizes 10 to 18.
Right: Backless wrap-around in "Persia", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Sizes 10 to 18.
White ground with yellow and grey or blue and red. Red ground with royal and green. $10.95. Matching stole, $5.00.



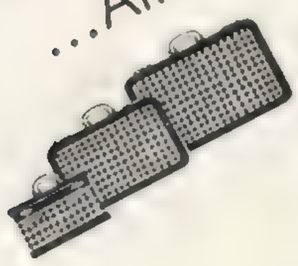
PHOTOGRAPHED AT THE CASTLE HARBOUR ON A PAN AMERICAN BERMUDA HOLIDAY

JUNIORITE'S beach separates in "Temple Tile", a cotton print by EVERFAST* made wrinkle-resistant by EVERGLAZE†. Sizes 9 to 15. Maize or red with black scroll. Left: Side-drape skirt, $7.95. Black waffle piqué camisole, $3.95. Reversible shrug stole, $3.95. Right: Reversible cape coat, $10.95. Halter Bra, $2.95. Shorts, $5.95.



because...

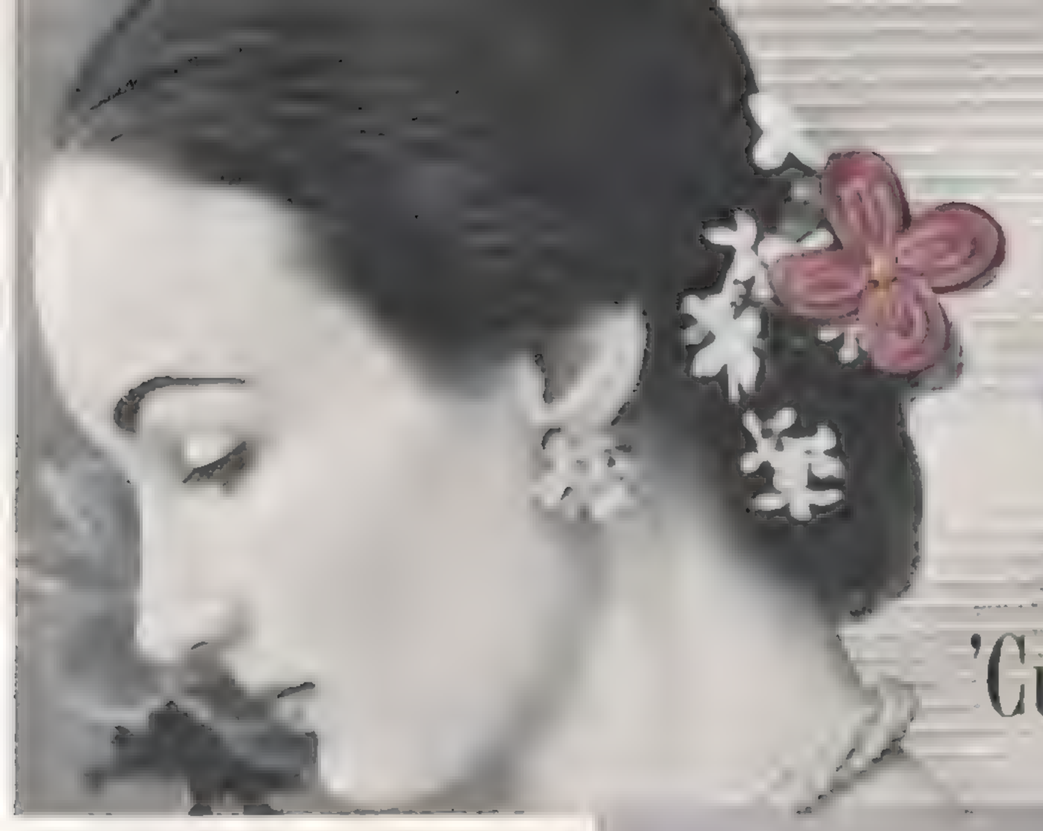
...Amelia Earhart Luggage is the finest the world affords. Don't you and your lovely things deserve the finest? Amelia Earhart Luggage costs a bit more to buy. But when you figure the many more years of loyal service it will give you, it actually costs you less to use!





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'Cutter's Cord...

Stonecutter's rayon and cotton pinwale cord. Rich to the eye, sculptured in texture, 'Cutters Cord is the perennial choice of Claire McCardell who is inspired by its freshness, its crispness and its remarkable ability to enliven even the subtlest colors required in her collection.

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Stonecutter

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A CLAIRE McCARDELL BY TOWNLEY
ABOUT $40 AT STORES LISTED IN VOGUE'S BUYING GUIDE

FLOWER CHIGNON AND EARRINGS BY HEINEMAN

JEWELRY BY CASTLECLIFF



America's Smartest Heads Get Together on Tintair

the fabulous home hair coloring!

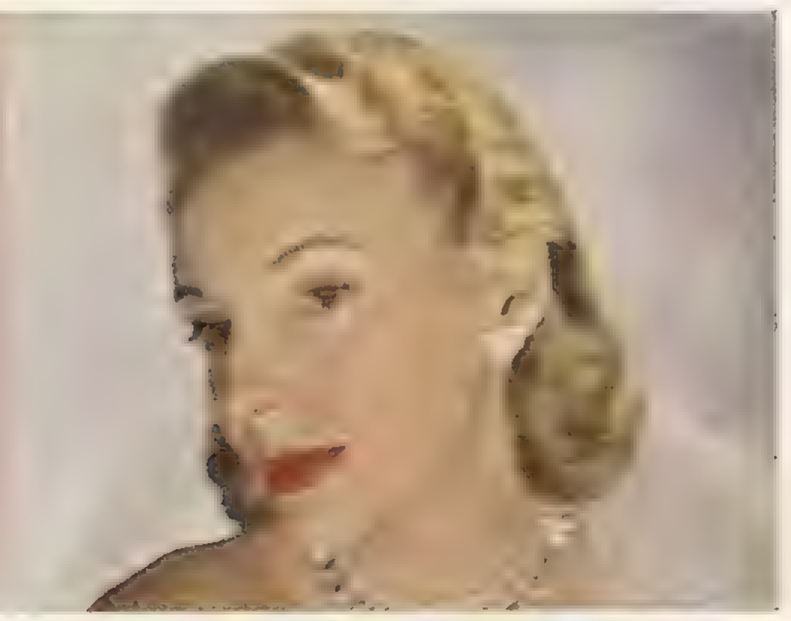
June Havoc co-starring in *"A Lady Possessed,"* says, "Yes, wherever you see smart women, you see Tintair! Now you can have a whole, glorious new personality—in just a few magic minutes! Color your hair—at home—with Tintair!"



Princess Obolensky (Mrs. David Morgan) says, "I use Tintair all the time—it's so *easy*, so *fast*! And . . . ssssh . . . it hides my grey hair so beautifully! I couldn't do without it!"



Mrs. Igor Cassini lovely New York socialite, says, "I'd *rather* color my hair at home with Tintair than go to the most expensive salon! It saves me so much time and expense!"



Candy Jones favorite magazine cover girl, says, "I *love* Tintair! And so do my photographers. Tintair colors my hair so perfectly that even the cameras can't find a flaw! And it looks so *natural*!"

Only Tintair has "VEGETABLE CATALYST D"

It's the biggest fashion news since lipstick! Tintair—
to let you color your *own* hair, at home, lastingly and beautifully . . .
Tintair, to make you gay and glamorous and youthful-looking . . .
Tintair, to bring out a whole, radiant new *you!* And it's so
incredibly *easy*—just brush it on! That's the right way
to get that *natural* look! *No* bother, *no* shampooing first, *no*
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Choose from 12 fashion-first colors at your cosmetic counter . . .
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Tintair

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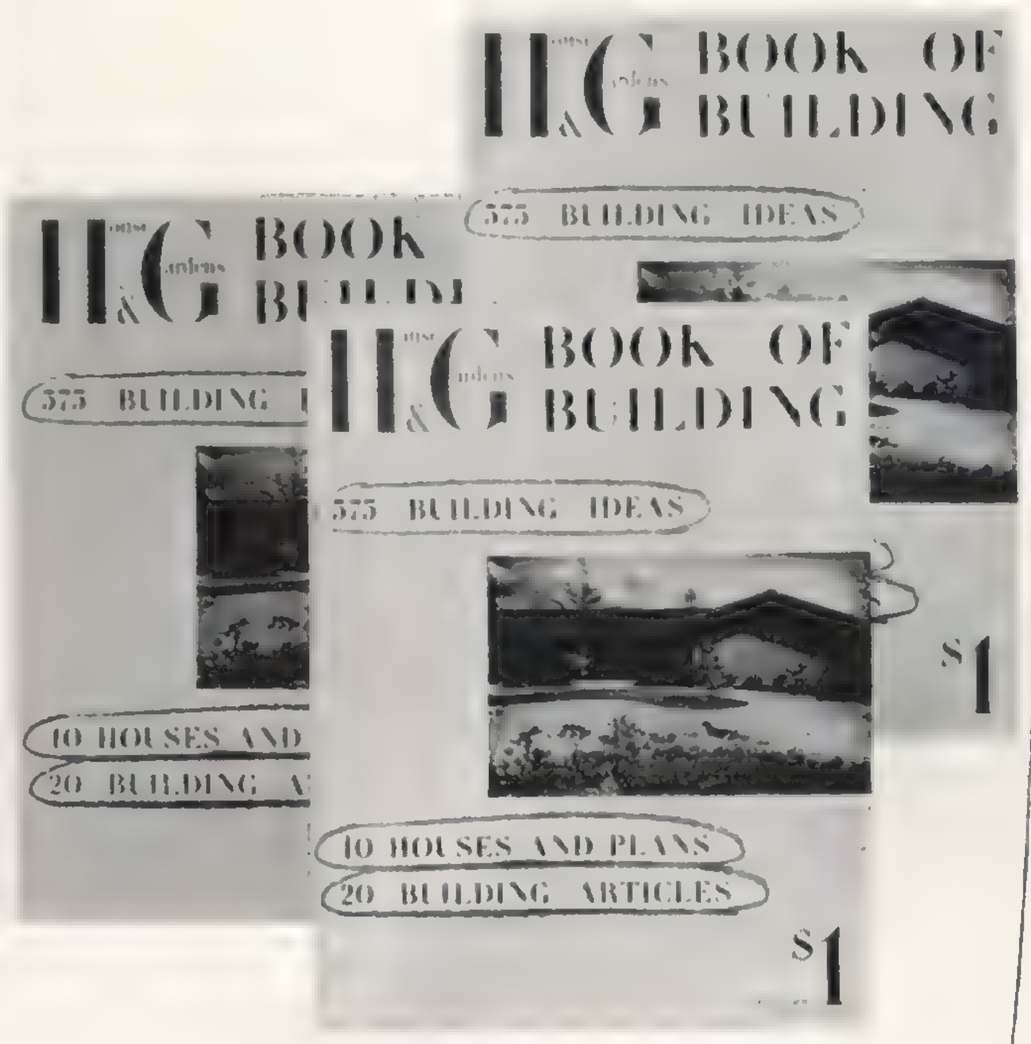
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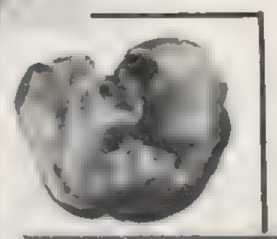
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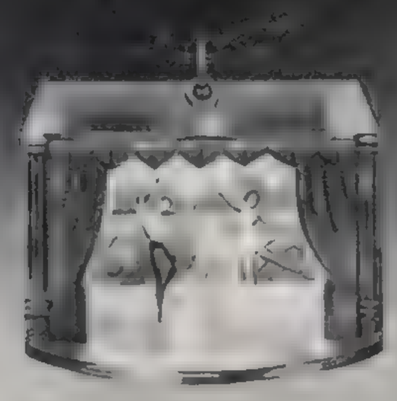
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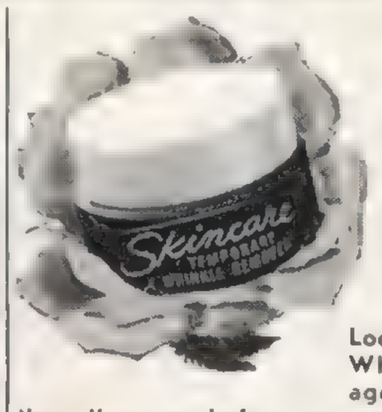


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HOUND

...heading for summer



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VOGUE

incorporating Vanity Fair

APRIL 15, 1951

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Cover: Her bare and bouffant sun dress is made of a plaid, a pattern, and a canny use of spare time. Vogue Pattern 7375, of cotton by Everfast, taken from a Siamese silk plaid. She ran up her own hair-colour at home, too, with Tintair's "Golden Topaz"; uses Coty's pale "Bali" powder, "Sophisticate" lipstick. Gold-plated jewellery, by Napier; Saks Fifth. Other views, sizes, the stores showing a model of this dress, page 135.

COMING—IN MAY 1 VOGUE

the one-and-only

ANITA LOOS

one of her many talents, her way

with a wardrobe scaled

to her 4 ft. 10½ inch self.

EIGHT TALENTED ENGLISHMEN

photographed by PENN—their

brilliant rôles in

the theatre, art, literature, politics.

BETTE DAVIS

cast as HERSELF in COLOUR

RUFINO TAMAYO

new favourite in New York,

London, Paris. His painting

"Watermelon Slices"

is shown in full colour.

THE BRIDE AND HER SILVER

and, of course,

pages and pages of

SUMMER FASHIONS

THIS IMPORTANT ISSUE—
ON YOUR NEWSSTAND— **MAY 1**


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Sweet touch! Luscious glazed kidskin twists
on candy colored linens. Choose mint blue, lemon yellow,
marshmallow white, taffy beige, strawberry pink
from Penaljo's candy counter!
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other Penaljos from $9.95 to $12.95
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new and hauntingly beautiful for lips and fingertips

CHEN YU'S

Enchanted Lilac

The color that blooms in the dark of the moon once in three thousand years! An unforgettable red of velvety depths and great sweetness . . . a truly enchanted color that's make-up magic with white, with pinks, mauves, and purples. Wear it on lips and fingertips just because it's spring and for its legendary powers to bewitch, bother and bewilder as did the maidens of the Flowery Kingdom far away and long ago.

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Chen Yu Nail Lacquer 60¢.
Chen Yu Lipstick $1.00. Prices plus tax.

CHEN YU

Luscious lips and fingertips by Chen Yu, famous for nail lacquer with the brilliance and enduring beauty of an antique glaze. Frances Sider costume, Flower Modes lilacs, Castlecliff jewelry at Carson Pirie Scott.

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VOGUE'S EYE VIEW:

HOW MUCH IS HOW MUCH

Who can say what is an economy, what is an extravagance?
How much *is* how much? Only what it seems to the individual.
Only what gives her a personal pleasure.
As far as we can discover, a Budget, in the minds of most women,
is a rigidity doomed. Money-for-clothes is a certain sum,
which is splurged away, or scrimped together,
in satisfying and alternate periods.
How much, for instance, is a diamond (if she *needs* it);
or the white cotton glove that covers the hand that wears one?
How much is a made-to-order suit, planned for years of wearing;
or the off-the-rack seersucker suit that's fresh as dawn
all summer? How much is the Paris hat, with the built-in flair;
or the little nothing of a cap, snatched from the hat bar?
How much is the evening dress that required four fittings;
or the little sweater that can be bowed or beaded—and *make* an evening?
Well, you don't wear the price tag.
You wear an air—and who can tell you what that should cost?
We have always edited Vogue for women whose money might be
little—or much. But we like to remind, every so often, that along
with the printer's ink that flows through our editorial heart,
is a warm feeling for the woman who,
within the frame of her own financial picture,
knows how and when and why to spend a dime, or a thousand of them.
So look at the photographs in this issue.
And Guess How Much, before you read. We know it will be hard to score well.
Just as hard as it would be for your audience to guess,
if one of these fashions stopped being a photograph—and were yours.

$ $

THE SWEATER IDEA

It's one of the most important single fashions going today.
Not exactly sudden, either. The Paris house of Schiaparelli was built
from a sweater. Chanel applied sweater sleeves to woollen vests
and for twenty years made this sort of sweater her own smartest look.
Mainbocher took the cardigan, re-cut it, lined it with silk,
decorated it, and made it what it is today in America—
the top of fashion, the Palm Beach-Southampton, day-and-night,
city-and-country uniform. Actually, the sweater is anything but uniform.
And that's the point. You might choose a sweater
decorated with braid, beads, paillettes,
embroidered faille ribbons, passementerie, glittering buttons,
and now fake flowers torn apart and appliquéd in patterns.
You might have a cut-off cashmere cardigan, lined with the same material
as your favourite shirtwaist dress. You might choose
a black or white cardigan or pull-over and evolve a series
of snap-on collars and cuffs. Embroidered linen ones, for instance.
Or satin ones. Or tie silk ones with tiny polka dots.
And next winter, you might add a set of nutria or mink ones.
You might snip off the top button of a cardigan, sew in its place
a white taffeta ribbon, tie the ribbon through the buttonhole—
then fasten the bow with a glittery clip, and add pearl necklaces.
(To tie well, the ribbon should be bias or tubular ribbon pressed flat.)
You might have a dark green cashmere pull-over and add one, two, three
flat bows of turquoise velvet ribbon in a row at the centre.
You might unbutton a black cashmere sweater down to a low neckline
and fill in with rhinestone bibs beneath.
You might choose a sleeveless turtle-neck sweater.
A cut-off cardigan (born short, or cut off by an expert).
A box cardigan or bolero done in a thick stitch. A pull-over made
to button onto a strapless dress. A Shantung sweater
with knitted collars and cuffs.
And whether sleeves are long or short, don't just push them up;
roll them back, in neat folds, to the length you want.

THE CAPE-COLLARED CARDIGAN (*opposite*). A wide, soft, dressmaker collar for a sweater of light oatmeal cashmere; the whole bound in navy-blue grosgrain. $25 at Best's; Woodward & Lothrop. Photographed in the apartment of Eszter Haraszty.

RUTLEDGE







THE DECORATED CARDIGAN—a brilliant
continuity with a way
of being new, each time it's done.
(And why not, when ideas for decoration
are proving endless?)
Here, just two ways; both can be worn
with pale linen skirts
for day, and as jackets
with short or long evening dresses.
This page: Navy-blue cashmere
with white linen collar and cuffs.
Navy-blue passementerie and embroidery
outlined with chalk-white beads.
By Miss Isabel, to order. Skirt of white
McBratney linen, by Sloat, about $16.
Gold-plated button earrings,
bracelet, by Sperry. All, Bonwit Teller.
Opposite page: Navy-blue cashmere,
this time with collar and cuffs
of fuchsia satin with white beading,
white silk cord, and a belt to match.
By Gates & Rand, to order.
Pseudo pearls, by Marvella.
All, Bergdorf Goodman.
The background: an architect's flat—
the apartment of I. M. Pei.



THE SWEATER IDEA *continued*



THE CUT-OFF CARDIGAN (first)
Ribbed black wool—the sweater
we've been waiting for
because it's fitted, like a blouse.
Added, a pin-dotted scarf;
a closing shot, a gilded arrow.
Sweater, $16; pin by Ballou.
both, Jay Thorpe.

THE JACKET SWEATER (second)
A short. firm bolero sweater
done in a thick stitch
of white wool—to wear as a jacket
in town and at resorts. $40. De Pinna.

THE LINEN SWEATER (third)
A descendant, really, of the sweater.
A linen cardigan with knitted cuffs,
collar, blue embroidery.
Sand-coloured McBratney linen
Tebilized for crease-resistance.
$40. Saks Fifth Avenue.



THE SLEEVELESS TURTLE-NECK (fourth)
One of the smartest, newest
most useful sweaters going—
black cashmere with a built-up neckline,
and bare arms. To wear under suits
in town; with separate skirts
any day. $17. At Bonwit Teller.
The beige linen skirt, by Sloat,
$18. From De Pinna.

THE SWEATER DETAIL (*opposite page*)
Buttoned together—separates
with new proportions.
Side-wrapped skirt. Asymmetrical top
with one buttoned-in sweater sleeve
of cotton jersey. Skirt, top.
$15 each; both of Tootal linen.
Tebilized. Copied by Haymaker
from Janga, Paris. At Saks Fifth;
Garfinckel's; Thalhimers; Neiman-Marcus.









MAINBOCHER'S SWEATERS

The dressmaker concept of the sweater in America began with Mainbocher. He cut them to shape, lined them with silk, added braid, beads, a variety of collars—and gave them to his perceptive clientele as the top of fashion. Here we have the short, fitted sweater and the box.

This page: the box sweater, well-bordered and wonderfully cut, of coarse beige linen thread. Related by bone buttons: sleeveless shirt of beige silk Shantung. Black skirt of heavy silk.

Opposite page: The short, fitted cardigan used as a short jacket. Black with a scrolled cable stitch. Black pleated silk skirt. Silk ribbon sleeveless top.

All, to order at Mainbocher. Jewels, Verdura.

HORST

MRS. CARROLL CARSTAIRS

Mrs. Carstairs' way with clothes has been famous for twenty years or more.
And she owes it all to her own independent taste,
her unique approach to dress. Her look (a sort of neo-Chanel) has been
consistent always; an unchanging fashion, but always *in* fashion.
Mrs. Carstairs is the original Separates Girl.
When she dresses for the evening, half a dozen skirts and tops
are laid out—all sorts of ribbons, neckbands, belts,
and jewels (she loves masses of pearls). Her bedroom takes on
the appearance of a boutique, and she chooses, with the swift sureness
of long experience and experiment, a combination that has
an almost unbelievable neatness, a strictly pared-down simplicity.
Out of a whole mix of unfinished business, she makes a costume
that is as clear-cut as a diamond fresh out of Amsterdam.
Mrs. Carstairs' clothes are never "amusing,"
are always solid in their fashion line and intent.
Her innovations are endless in putting together a varied series
of costumes from the unrelated bits and pieces which she has bought
or had made (usually inexpensively).
Out of material which in other hands might make for a magpie look,
she creates something simple, always right,
an effect helped along by her remarkable, slim figure,
by the neatness of her head. She has worn the same coiffure
(a turned-under long bob), and the same types of hats
(helmets and small berets) since the twenties.
On these two pages, and one of the following, we have
photographed Mrs. Carstairs in three of her evening skirts
and three evening tops, plus some bands, embroidered or jewelled.
These are all of her own design.
One evening dress (*left*) has a tucked, black crêpe blouse, worn with
a skirt of bright red starched chiffon,
banded and belted with Indian embroidery. Another (*opposite*),
a floating skirt of black chiffon, tucked up in front,
worn with a strapless top of black crêpe. Crisscrossed is a long
separate band of Indian embroidery. A beautiful dress for dancing.
Another (page 73): a black sweater top, with a jewelled ribbon
as a collar, for a narrow, slit skirt of white cotton lace.



BITS AND PIECES *that are pure Carstairs:*
Left, *separate blouse, and a skirt of starched chiffon, with bands of Indian embroidery;*
right, *a halter made from a band of Indian embroidery, worn with the blouse and skirt of black chiffon, shown on the opposite page.*
Below, *her necklace of pearls, clasped with a blazing diamond daisy.*





CECIL BEATON









DRESSING FOR GOLF, *she binds her hair in sheer fabric: here, a hood of navy-blue chiffon, one of leopard print. Her slacks are grey flannel. With them, a sweater or a sleeveless jersey—both navy blue; tasselled moccasins.*

MRS. CARROLL CARSTAIRS *continued*

Mrs. Carstairs' way of dressing for golf is as much her own
as her way of dressing for the evening.
But it never violates any rule of practicality.
And none of her innovations are, in any way, oddities.
It *could* be a tricky business to try
the less-than-classic, in clothes for a sport. And so her golf clothes
are really all tried-and-trues,
but put together with the nuances of her own taste.
Her indispensable is a pair of grey flannel slacks,
tailored to absolute fit. With these, she wears a succession of easy-moving
jersey or sweater tops, some sleeved, some sleeveless,
and most often navy blue. Her moccasins are sturdy, tasselled,
polished to a fine gleam. Her socks are heavy cotton.
With her goes a collapsible canvas and leather bag,
for her after-golf clothes-change.
Since the success of Mrs. Carstairs' coiffure is its unruffled patina,
and since her hair would blow about on the course,
she contrives hoods out of filmy materials, often wrapping one
not only over her hair but about her neck.



Close-up of the
jewelled, brocade ribbon.

MRS. CARSTAIRS *chooses a costume from several skirts and blouses laid out on her bed.*

On the program for tonight:
a black sweater, worn with a jewelled ribbon
and a skirt of white cotton lace.



CECIL BEATON



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The future effect on voters of the televised hearings of the Kefauver Senate Crime Investigating Committee, the stupidities of some of the political witnesses, the locked hands, the laryngeal voices of the racketeers, protesting that everything they ever did was for friendship's sake. . . . Edith Sitwell's definition of a bore: "Somebody who doesn't listen" and Osbert Sitwell's reply: "Everybody is somebody's bore." . . . *The Moon Is Blue*, a cloudless comedy, played with overwhelming charm by Barry Nelson, Donald Cook, and Barbara Bel Geddes, who looks like a college girl made of candy.

PEOPLE ARE TALKING ABOUT . . . The induction of the nineteen-year-olds. . . . The movie, *Up Front*, with its superb account of Bill Mauldin's Willie and Joe. . . . The new Rodgers and Hammerstein musical hit, *The King and I*, and the polka "Shall We Dance?". . . . The four LP records, "The Louis Armstrong Story," a stirring anthology of his playing from 1925 through 1931. . . . The fascination of the rare books and manuscripts in the libraries of fifteen New York clubs, among them the Racquet, Union, Grolier, and St. Nicholas, opened to the public through the efforts of the Women's Council of the New York Public Library.

PEOPLE ARE TALKING ABOUT . . . The masterly new production of *The Green Pastures*, the innocent scenes in "De Lawd's" office, and especially the moment when "De Lawd" asks Noah what he would think of a rain for forty days and forty nights and Noah answers, "Lawd, dat's a *complete* rain." . . . Noel Coward's book of short stories, *Star Quality*, fearsomely dull, with malice substituting for Coward's wit. . . . The strong abstractions by René Bouché at the Tibor de Nagy Gallery.

PEOPLE ARE TALKING ABOUT . . . Jean Babilée and his wife, Nathalie Philippart, dancing for the first time here with The Ballet Theatre. . . . *The Patterns of Sexual Behavior* by Professors Frank A. Beach and Clellan S. Ford, who have written a not too technical account of patterns among certain animals and in some hundred and ninety human societies. . . . *Romeo and Juliet*, in which Olivia de Havilland looks and unfortunately sounds like a pretty high school girl and Douglas Watson sounds at times as though he were a masculine Katharine Hepburn playing Romeo.

MR. AND MRS. ANGIER BIDDLE DUKE, *opposite*, now live in Madrid, where Mr. Duke is attached to our Embassy. Still in his thirties, an enthusiastic man with an inquiring mind and a talent with people, he is Second Secretary, acting as Special Assistant to Ambassador Stanton Griffis, recently appointed to represent the United States in Spain. Mrs. Duke, a talented amateur painter, probably will act as Embassy hostess. This double assignment has a warm familiarity for the Dukes who were with Mr. Griffis when he was Ambassador to the Argentine.



PENN



SAMBA: THREE-DECK CANASTA

Samba is a fascinating variant for Canasta devotees with the added fillip of sequence Canastas carrying a bonus of 1,500 points. [*Editor's Note:* Vogue, which published the unofficial three-pack rules in the issue of March 15, 1950, published the first article on Canasta in this country. Written by Ottilie H. Reilly, the author of this article, it appeared in Vogue, May 15, 1948.]

Here are the rules and the techniques for four-handed Samba, American version. They are similar to those of regular Canasta, with additional features, and some exceptions.

The Samba pack consists of 162 cards, made by adding *six* jokers to *three* standard 52-card decks.

THE DEAL—*Fifteen* cards are dealt to each player. (*Note:* for six players, thirteen cards are dealt.)

THE DRAW—Players draw *two* cards and discard *one*. A player taking the discard pile draws no card from the stock at that turn.

THE MELD—*Sequences* are played as a meld of three or more consecutive cards of the same suit, with a limit of seven cards. Wild cards *may not* be used in a sequence. Up card of the discard pile may be joined directly to previously melded sequences.

Completed sequence Canastas are folded face down, and no additional cards may be added to them—bonus 1,500 points.

A *natural pair* must be used at *all* times to take the discard pile—unless the up card is added to an incompleted Canasta on the board.

Mixed Canasta—no more than *two* wild cards are allowed in a meld with *five* naturals. (Instead of four, as in regular Canasta.) Up card of discard pile may not be taken to add to completed Canastas.

A wild card may not be added to a completed Canasta.

Two Canastas are needed to go out.

Red Threes—100 points for each red three, and an additional 400 for all six. Failing to have two Canastas, the red threes are debited.

Melding out—200 points.

No bonus for concealed hands.

(Continued on page 127)

PICK SOME LAVENDER

It's more than a burgeoning colour
for summer dresses. It can be the secret
of a subtle change of face;
a newly noticed fragility.
It can be a halo of crisped-clean fragrance,
that would move with you
all through a languid season.
Here, the lavender for the dress is
a bodice of Hope Skillman piqué—
above a pouf skirt of Wamsutta organdie.
The lavender for the face is eye-shadow,
is lavender-touched pink for the powder,
for the "Pink Heather" lipstick.
The lavender fragrance is English "Lavender,"
Yardley's own inimitable,
as are the cosmetics.
The dress, by Emily Wilkens, about $70;
the jewellery, by Karu; at Bonwit Teller.
Dress also at Joseph Magnin.





HORST



HORST

SUMMER MAKE-UP: BRIGHT PASTELS

THE ACCENT—TANGERINE (*above*). Given: the fashion for "no-colour" colours in clothes. Wanted: a new dimension of brilliance for lips and nails. Here: Revlon's gold-bright "Baby Tangerine" lipstick and nail enamel, to wear with Larry Aldrich's sand-shade; a dress of Moygashel linen, sweater-ribbed at neck and arms, $60. All, Lord & Taylor. Miriam Haskell's coral jewels; Saks Fifth.

THE ECHO—LILAC (*opposite*). Given: the spring flowering of lilac colours in clothes. Wanted: close copy for lips, nails. Here: Revlon's "Lilac Champagne" lipstick and nail enamel; to wear with Lo Balbo's collarless wool coat, $175. All, including coiffure, Bergdorf Goodman. Coat, also Filene's; The Dayton Co.









DECORATING IDEAS: WHITE-ROOM REVIVAL; SIAMESE COLOURS

New again, the white room. This time, only occasionally all-white; more often, white plus. Plus black. Or plus black and a colour. Or plus many tones of one colour. Or—and this could not have happened here until now—white plus a run of Siamese colours. Some of them are shown on the opposite page in Siamese silk. This season, Siamese colours have arrived in abundance, in variety, come not only in silk but in linen, glazed chintz, satin, cotton, and rayon fabrics. All vibrant off-shades, they go together as amiably as zinnias. There is no quarrelling in the Siamese family of colours. Against white walls, against white or white-and-gold woods, they make the white room seem like a brand-new idea and a wonderful one. More than twenty years ago, when Syrie Maugham designed the first all-white room of modern times, it startled the decorating world—and started a white rush. But the all-white room can easily look polar, clinical, monotonous, and it frequently did. There was a turn away from white. Mrs. Maugham, however, went on her own white way, using many tones and textures of white together, using white as a town or country background to pieces of any period (Italian, French, English . . .), left with their original patina or painted white and set on a dark polished floor.

Left, above: Trompe-l'œil yellow cartouche painted on an otherwise bare wall in a white dining room decorated by Elisabeth Draper. Fastened to the cartouche, baroque brackets holding a collection of porcelains. On the next two pages and on page 132, more ideas for white rooms, other *trompe-l'œil* designs.

Siamese colours, *opposite page*, in Siamese silks, chiming against wall whites, the white and gold of painted woods. As a footnote, snippets of other Siamese silks, each an example of the native way of weaving two colours, or two tones, together to get one delicious shade. That blue at the far left, for instance, comes from crossing sky-blue threads with black. All these silks are handwoven, are imported by Thaibok in three weights: heavy, for upholstery; medium, for draperies; light, for curtains, cushions—could be for dresses. Shown on the wall, two textures of white: the panel at the left, Japanese straw cloth over paper; at the right, thin Japanese silk over paper. Paper, too, the marble pattern. Laid and lacquered, such a paper makes a serviceable floor covering, is a good foil for Siamese colours in a white room. (More details, page 132.)

HORST

WHITE room, *below*, as a setting for the classic lines, the warm tones, the shine of Italian Directoire period pieces. Within these white walls: a pale grey rug; a tall screen covered in the grey, white, and black of "Master Drawings," a *trompe-l'œil* wallpaper. The warm tones: the mellow ones of the big fruit wood cocktail table, the fruit wood frame of the sleigh-curved sofa, white-upholstered. Shining: the black lacquer cabinet with brass grilles, glints of gilding. The Italian Directoire theme and the colour scheme used here might be the same for a town or country living room; could be for a bedroom, a dining room, a library. For more information about what is shown on both pages, see page 132.

ALL white, *below*, for a drawing room typically Syrie Maugham. White walls; furniture painted chalky white; white plaster lamps, designed by Giacommetti; white brocade on the Regency period stool (Mrs. Maugham often flanks a fireplace or a sofa with a pair of such stools). The table here is Irish Chippendale, but a modern table might be used.



WHITE, *centre*, *below*, with shadings of Siamese colours. This designed by William Baldwin, of Ruby Ross Wood, for his own drawing room. White walls, a white lacquer table; Siamese yellow silk for the curtains and couch. Two cushions of brown Siamese silk; two more in brown-sprigged ivory-white taffeta. Whets of black: a lacquered table at each end of the couch; lacquered boxes on the white cocktail table.







WHITE-ROOM focal point: botanical prints, *above*. Against a white wall in Mrs. Syrie Maugham's bedroom, a Swedish chest covered with flower and fern prints from a modern folio. The pages were glued to the wood, then lacquered. New patterns-from-nature—there is a great variety of them this spring—include such news as "Moon Pennies," bronze, silver, and gold leaves on white silk gauze (it's washable!). New, too, such departures from leaf and blossom designs as "Seeds," a scattering of seed pods on linen; a cotton print called "Vegetable Garden," groups of vegetables between vertical borders of salad greens and radishes; "Herb Roots," a white wallpaper printed, in one colour, with plants and roots; "Woodgrain," a wood texture design on sailcloth.

WHITE ROOMS





KERTESZ

FLOOR covering idea for a white foyer, *above, left,* designed by Elisabeth Draper. This floor is paved with inlaid rubber tile, the design taken from a black, white, and sienna-veined marble floor in Rome. As the tiling is to order, it can be made in any pattern. Another made-to-order floor covering is Mohawk's chenille carpeting with a random broken stripe in a twist weave. In white it would make a wonderful shades-of-white rug. perhaps for an all-white room. New in coloured carpeting ready for choosing: "Chevron," a Gulistan monotone twist-weave, half wool and half rayon, woven on three levels; "Skyline," by James Lees and Sons, 90% rayon, 10% nylon, woven tightly and clipped.

IDEA for curtaining big windows in a white room, *above,* from Knoll Associates: vertical sliding panels of white Fiberglas. The Fiberglas is translucent, diffusing the light, veiling the view, and giving the wall a continuity of whiteness. Over the panels, Mrs. Knoll has hung fish-net curtains of hand-knotted white linen which can be depended upon not to sag or shrink. Sometimes, instead of fish-net curtains, she uses Japanese split-bamboo roller shades over Fiberglas panels and paints the shades white. (See page 132.)



CARSON McCULLERS, like Tennessee Williams, is a prized playwright. At thirty-four, she has had a brilliant reputation for eleven years, is one of the few younger American writers known in London and Paris. Now her lyric play, *The Member of the Wedding*, after 500 performances on Broadway, is on tour, exhibiting in advertisements its New York Drama Critics' Circle Award for the best play of the season, its five Donaldson awards. In May, *The Ballad of the Sad Café*, a new omnibus of her novels and short stories, simple, crafty, and yearning, will be published. Frail, tall, and pallid, there are moments when Miss McCullers seems rather like the young girl of Mr. Williams' play, *The Glass Menagerie;* moments when she has an extraordinary, precocious maturity.

INCESSANT PRIZE-WINNERS



PENN

TENNESSEE WILLIAMS, like Miss McCullers, has a pint of prizes. Two of his prize-winning plays, *The Glass Menagerie* and *A Streetcar Named Desire,* have been produced in more than a dozen countries and one of them, *Streetcar,* won not only the New York Drama Critics' Circle Award, but also the Pulitzer Prize. Now his newest play, *The Rose Tattoo,* vigorous and magical, with its glaze of poetics hiding the fact that it is sometimes both tasteless and silly, is in the queue for more awards. Slouchy, stocky, Mr. Williams, fascinated with lonely women, fills his plays with fury. When someone asked a noted psychiatrist whether Blanche was really mad when she walked off to the asylum in *Streetcar,* he said, "Long before the play began, she was psychotic."



Nuns spin as they relax, for "Whoever eats must also work." Silence is a basic Carmelite rule, broken only at recreation periods which are marked by the shifting of sand in worn hourglasses.

SPANISH CARMELITES: A UNIQUE REPORT ON PIETY

For the first time since the sixteenth century, the outside world looks in on the Spanish Carmelite cloisters established by Saint Teresa of Avila. Last year, breaking a nearly four-hundred-year-old precedent, Pope Pius XII authorized two French women to visit these contemplative nuns and report on their austere, selfless lives. On these and the next four pages is a study in serenity, in words and photographs, by the distinguished author Marcelle Auclair and photographer Yvonne Chevalier.



A wooden pillow may serve as penance, but only if the prioress approves.

NOTHING is more opaque than the great door of a Carmelite convent, nothing more firmly made of solid wood. To wait before one of these doors is to realize how transparent are all other doors in the world, even those of prisons, and how imagination can bring to life what goes on beyond them. But at the door of the Carmelite convent there is nothing to help your thoughts cross the obstacle of beech or oak. Very slowly the door opens. Before you are brown shapes, veiled in black, unmoving, soundless. You greet a nothingness, a silence that could be touched.

The door shuts again and immediately, like the clamour of birds, the welcomes and apologies break out: "We are not allowed to speak while *(Continued on following page)*

(Continued from preceding page) the door is opened to the world. *Bienvenidas, Uds.* We are so pleased, so pleased!"

You rediscover the liveliness of Teresa of Jesus in the short rapid step of these nuns, in the light rattling of rosaries, and the beautiful swinging of their rough serge habits which weigh twenty-six pounds. Two habits must last each nun her lifetime.

The celebrated cheerfulness of Teresa of Jesus is everywhere, in the laughter of our guides, in the songs that come from the recreation room (where the Carmelite rule of silence is lifted), in their looks when they raise their veils, in their feast-day dances. These laughing girls had nothing on their feet save sandals in spite of the snow and frosty Castilian winter. There is no heating in these huge dismantled buildings, and, in some convents, canvas screens take the place of windowpanes. Our friends' hands and even their faces were sore with chilblains. They admitted of no self-compassion: "That is nothing! We are so happy, so happy!" "*Tan contentas, tan contentas!*" like a "leitmotif," is for us now a Carmelite expression.

The Carmelite Order is one of the most ancient, founded, tradition said, by the prophet Elias. But monastic life had fallen into a decline after the Black Plague of 1348. The survivors relaxed. They ate meat in the Carmels, wore jewels and robes of fine cloth, talked with the pious and the worldly, and were even authorized to travel. Then, in the sixteenth century, in a Spanish convent at Avila, one of the dourest of the cities of Castille, a forty-seven-year-old nun changed her noble name of Doña Teresa Sanchez Cepeda Dávila y Ahumada to that of Teresa of Jesus, and left the pleasant Monastery of the Incarnation, where she had lived for twenty years, to found the little convent of Our Lady of Mount Carmel. The imperious voices of the spirit ordered Doña Teresa to return her Order to penance, to silence, to labour, and to poverty. Each Carmel was to become the sad world's powerhouse of life, through the dynamism of its perpetual prayers.



On the eve of the great
holy days, the prioress,
wearing a rope around her neck
to show penitence,
eats as she sits on the floor.

Approval from her Superior General and King Philip II of Spain did not save the Mother Foundress from the violent attacks of her contemporaries, but *(Continued on page 90)*



YVONNE CHEVALIER

Novices reflect the goodly cheer
which prompted Saint Teresa
to call her convents "dove cotes."
On the long refectory table,
wooden forks and spoons
and sixteenth-century pottery
carrying the blue and white
Carmelite coat of arms.
Each nun has her own
oil and vinegar cruet.

(Continued from preceding page) this woman who is celebrated for her mystical writings and her ecstasies was also an organizer who, without money and without support, founded seventeen convents of nuns and numerous convents of monks, always aided by her love for the Divine and by collaborators, of whom the best-known was St. John of the Cross.

In each convent community there are twenty-one sisters, of whom three are lay sisters. The Foundress Mother made it an essential point that this number should never be exceeded: "I know by experience what it is when many women are together . . . God preserve us from that!" Thus there are very few, and they are very well chosen. To enter a Carmelite convent, one must be gifted "with a bright intelligence, with good health, with a sense for practical things as well as with a good character." What is demanded today fully conforms with what Teresa of Jesus demanded of her novices. We saw women *(Continued on page 134)*



Frostbitten hands play
a mandolin, and (*below*) novices
in their white veils dance a *jota*.
Saint Teresa, who used to dance
and play a tambourine,
once piously declared,
"God save me from sullen saints."







In a Carmelite's whitewashed cell,
an oil lamp, a wash basin
and water pitcher, and a bed of rope
in a wooden frame, on which she rests
five hours in summer and six in winter.



YVONNE CHEVALIER

A lay sister, in her blue and white
hemp apron and white bonnet,
passes the food into the refectory.
Each convent has three lay members,
often the daughters of great families,
who, in deep humility, ask only
to be servants of the sisters.
The scene photographed here,
reminiscent of a study by Vermeer.



MODIGLIANI

By the great Italian artist's friend, the noted poet and art critic,

ANDRÉ SALMON

MODIGLIANI, dragged from a straw pallet on the floor of a miserable studio in Montparnasse, went to die in a hospital bed, in January, 1920. He breathed his last, surrounded by fervent friends who heard his last words: "*Cara Italia!*" I had called my dear Amedeo Modigliani: "The Vagabond of Montparnasse." But, when Moïse Kisling, a fellow artist, sent a telegram notifying the older brother, Emanuele Modigliani, who had been proletarian deputy to the Italian Chamber before Fascism, of the death of him whom Death was to wed to Glory, Kisling received in return this telegram: "Let him have the funeral of a Prince."

We do not know what echoes this older brother may have heard of the Parisian life, often sordid, of this young brother whose genius was honoured by only a few. For Emanuele Modigliani had kept such an image of his younger brother that he could not conceive, at even the worst, of his life being other than that of a noble man, by nature if not by birth.

Everything in the life of Amedeo Modigliani is strange. What great sacrifice did his genius demand in order to show itself? The clairvoyant commentators on this rare talent have not been able to touch on these matters without a certain bewilderment. When Modigliani came to Paris he was very young. Quickly he allied himself with other artists living on the Butte Montmartre—Derain, Picasso—but he showed nothing which would predict a brilliant career. But—and this is agonizing—from the day when he abandoned himself to certain forms of debauchery, an unexpected light came upon him, transforming his art. From that day on, he became one who must be counted among the masters of living art.

From then on, one often saw him, ravaged by drunkenness, in the alleys of old Montmartre and later on the Boulevard Montparnasse. Or, seated in some cabaret, he seemed remote from anything in common with other men, except through the highest forms of expression, and then he declaimed the poetry of Dante. Modigliani drank wine, and, even more, just alcohol. He had tried the redoubtable hashish of which Baudelaire said: "it gives the taste of the infinite."

After Modigliani left Montmartre for the left bank of the Seine, he met Constantin Brancusi. That astonishing modeller of exquisite forms, of chefs-d'œuvre of purity, Brancusi, the Roumanian sculptor and old Parisian, is the Stéphane Mallarmé of sculpture. Through Brancusi, Modigliani became friends with Erik Satie, who liked to give his profound musical compositions such humorous titles as "Three Pieces in the Shape of a Pear" or "Truly Limp Preludes for a Dog."

I remember one night in Montparnasse at the "Rotonde," then a little bar. Drunk, Modigliani declaimed with heart-rending cries the miseries of the Second Cycle of the Inferno where the wanton *(Continued on page 133)*

PORTRAIT OF AMEDEO MODIGLIANI (*left*) whose paintings, sculpture, and drawings are importantly exhibited at the New York Museum of Modern Art from April 11 to June 10.





The "linear eloquence" of Modigliani shows not only in this "Caryatid" in the Chester Dale Collection, but also in his handwriting. In the enlarged letters here, the curve of the "c" and the curve of the nude back are the same—so, too, the elongation of the "j" is like the elongation of his figures.

HORST



Going along this summer: cottons designed to travel. Cottons with no temperament, no pressing need for maid-service. You pack them, shake them out, wear them; whether or not you have AC-DC connections. Here, four pages of traveller's joys, their prints, refreshing. All, cottons by Everfast, treated with Everglaze against wrinkling. **1.** White cloqué duster over a printed runabout, the latter, in red and white print bound with black piqué. By Dorian-Macksoud, the coat, $17; the sheath, $15. **2.** Strapless sun dress or dinner-at-home dress, with a boned bodice and a big covering stole. The cotton striped blue, green, underwater shades. By Henry Rosenfeld, $18. **3.** A tapa print, gold and white and washable, and a sleeved stole—to wear in the sun or at dinner in the country. By Korday, $18. *Opposite page:* Here's just one way of wearing a straight, Chinese-y dress that could be the most reached-for thing in your summer wardrobe. Opaque cotton, printed in yellow and white, buttoned from collar to hem. The dress to take along; or to live in, at home. By Henry Rosenfeld, $15. *Everything,* on these two pages, at Altman; Hudson's; Wm. H. Block; Hutzler's; and at the shops listed on page 142.


1


2


3

TRAVELS OF THE NEW COTTONS



Take cottons—along. These, made with a special sort of stamina for travel. More cottons by Everfast with Everglaze their anti-wrinkling factor. **1.** Beige cotton satin separates to travel by commuter's train or Stratoliner. The top, $12. The skirt, $12. Both by Raissa Masket. **2.** Separates again, the sleeveless top, black cotton piqué, about $5. The skirt, printed in yellow and black, $8. By Juniorite. **3.** You take it along—it's the sort of at-home costume you could wear for a dinner-change. The print, refreshing in itself. Sheath with halter neck, $17. Stole to match, $5. By Dorian-Macksoud. Coiffure by Salon Lenthéric. Lipstick, Lenthéric's too: Sta-Put (meaning just that) in "Red Lilac." *All clothes*, on both pages, at Altman; Thalhimers; Bullock's, Los Angeles; and at the shops listed on page 142. *Luggage* in beige canvas, with tan cowhide binding. Little box, about $42. The larger case, $39. Both prices, plus tax. Amelia Earhart Luggage, at Saks Thirty-fourth Street.

TRAVELS OF THE NEW COTTONS *continued*



2



Dayneas

3



HORST



An unframed Picasso centres the room, acting as its colour key.

A ROOM OF HIS OWN

With room to sleep, eat, and house a fine collection of art, music, and books.

Every man wants one, few ever acquire one, and those that do are likely to get a somewhat make-shift arrangement. Here, on the other hand, photographed on this and the next three pages, is Everyman's "island." A working unit, this bed-sitting room is self-sufficient and a little aloof from the rest of the big Long Island house of a famous industrialist. Planned by the brilliant designer (and advertising executive) Ted Sandler, the room points towards efficiency, order, and a certain amount of deception—enough to conceal sleeping and cooking accoutrements; all this planned with an overall economy of space so as to fit into the allotted twelve by eighteen feet.

The well stocked galley disappears behind a sliding door.

RAWLINGS

Taking a clue from the wisteria vine climbing over the balcony window, Mr. Sandler covered the walls with wisteria blue linen, a background for paintings by Rouault, Picasso, Braque, Ben Shahn, among others. Woodwork and furniture are walnut bleached to a driftwood grey. The patina of brass is reflected from lamps and door handles. Solid comfort, a place for everything, and no possibility of crowding are basic. By day, sunlight floods through windows curtained in blue-and-white with a trace of green picked up by the quilted sofa bed. And at all times, admission to this particular domain is strictly by invitation only. *(Continued on the following pages)*

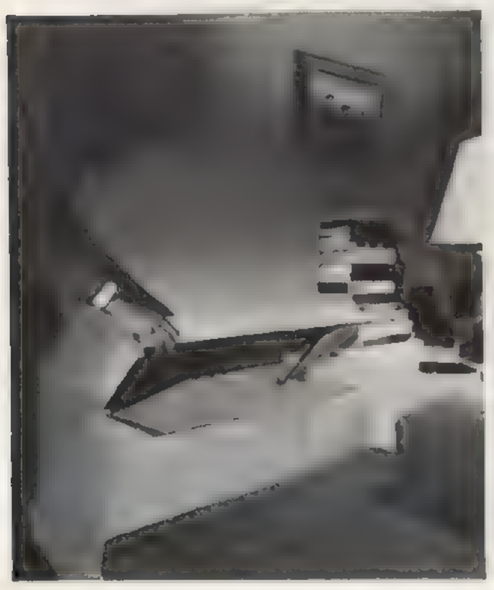




The radio-phonograph *(left and above)*, its sliding panel open and shut; over it, a Rouault.

A pull-out shelf, for writing or eating, disappears into the desk.





The wood-box when closed doubles as a headboard.

Behind the single sliding door, the kitchenette.



A ROOM OF HIS OWN *continued*

Nothing about this self-contained unit is the result of happenstance. Not even finding it in the middle of a big Long Island country house. Today, more and more people find the need of just such a retreat, independent of the rest of the house, the staff, the children, or the guests. In designing this versatile room, Mr. Sandler focused strictly on a mix of function and good looks. To give an illusion of space, he avoided mouldings, and such visual interruptions as a mantel. To give a rural feeling to its apartment-like precision, he set a bay of French windows in the bookcases. Except for a few beautiful old pieces, which contribute to the room's lived-in look, he designed every piece of furniture, even to door handles, the coat hangers, and the radio-phonograph cabinet. The result, a room designed by a man for a man.

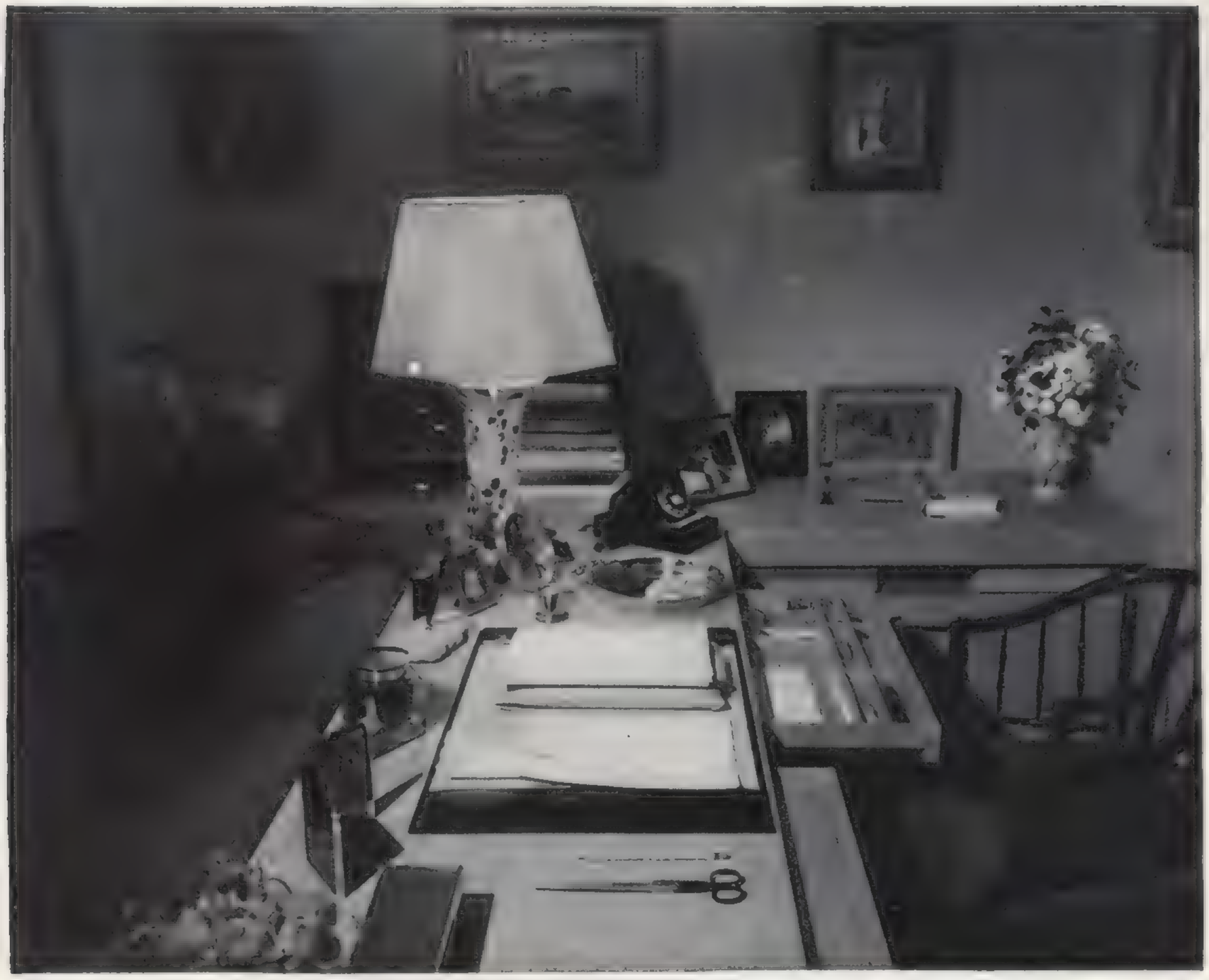
Ordered as office files, the clothes closet; shoes and suits, a wealth of drawer space.







In a wing of the desk, storage drawers, telephoning equipment.



Oversize desk; blotter and pads designed to fit its expansive mood.

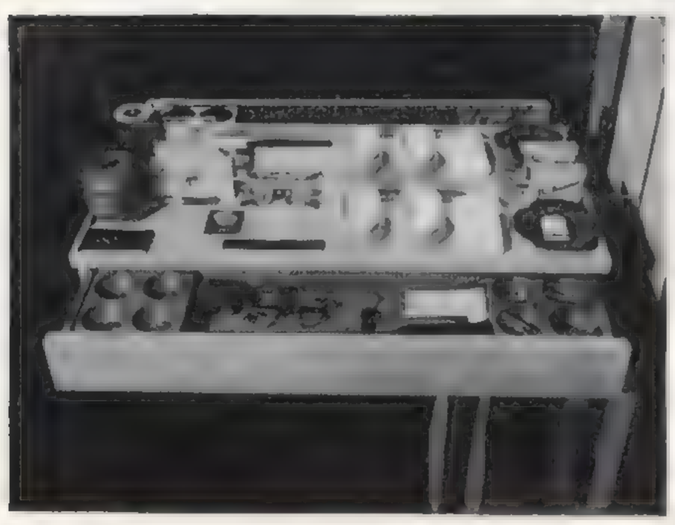
Dictionary niche (*right and below*), at a man's height, breaking the flow of bookcases.



Dressing table, a washable kidskin-lined drawer, tie rack.



Dressing-room doors shown closed (*above*) and (*below*) opened, with mirrored backs revealed.







RAWLINGS

SINCLAIR LEWIS:

A FONTAINEBLEAU

MEMORY



Lewis at Fontainebleau in 1923
while writing *Arrowsmith.*

Visits with Edith Wharton, Michael Arlen, and Gurdjieff—three months interlude in the life of Sinclair Lewis whose last book, "World So Wide," has just been published posthumously ....notes by his first wife, GRACE HEGGER LEWIS

We arrived in a drenching July rain, with a five-year-old son, a Swiss governess, a Touraine cook, a maid from Alsace, eighteen pieces of luggage, and a properly signed lease which said we were to occupy the Val Changis for three months at so much per. That's what *we* thought. But not our landlord. Wet and dishevelled, we were greeted by Monsieur X., who oh so infinitely regretted that there had been some misunderstanding on the part of the Paris agent—the rent quoted was too low—after all, was not this the *haute saison?* Did Fontainebleau have a high season? Tourists, yes, by the busful, swarmed at midday around the Palace beloved of Francis 1st and Napoleon, but by evening the lovely old town returned to its provincial tranquillity. So we refused to pay the increase? Not with a small child, three employees, and eighteen pieces of luggage staring at us.

To sign the second document, we were taken into the library, and to our amazement noted brass grilles locked over the book-filled cases. Now Monsieur X. was a professor at the Sorbonne, an authority on the poet Mallarmé, and a director of *La Société Idéalistique* which met every summer (was it in Grenoble?) to discuss the Ideal Life. I looked our landlord straight in his idealistic eye and asked him to have the grilles removed. "Surely, Monsieur, as you and my husband are literary colleagues, surely you wish to have him share the pleasure of your books?" The grilles were removed—and then the new lease was signed.

If our landlord was not ideal, the Val Changis was. The large white plaster house faced a park of sloping lawns and lofty trees where lurked marble goddesses (no gods). The house was not old, but it had an old-world dignity, with a vast two-storey dining-room, its walls and ceilings frescoed with more goddesses doing nothing at all on clouds, which at the start we found somewhat disturbing gastronomically. The room was large enough to ride a bicycle around, and occasionally we did.

A pavilion was attached to the far end of the house, with a separate garden entrance. This was the logical workshop for a novelist who at that time was in the midst of the manuscript *Arrowsmith.* There he would remain all morning, undisturbed. The small boy respected his father's typewriter, and being healthy and surrounded by love and courtesy, was a quiet and mannerly child. When the sun shone, he had his lessons in the park, and the French he learned there was to serve him in 1944 with the Maquis. But he must have been a lonely little boy at times, for we knew no children except those of the gardener's wife and the others who came to fill their jugs at the Avon village pump, and they were shy of him. He would be taken to feed the ancient bearded carp in the canal, and there was the grocer's kitten which cost one franc, and on his sixth birthday I gave him a beautiful white rabbit. After two visits he lost interest in the rabbit, but Clémence, our cook, did not; a superb *civet de lièvre* was the result.

Paris was not far away and we often had guests for lunch, and occasionally guests who stayed for a week. The latter were men who brought their work with them and so were no temptation for their host to play hooky. There was General C. B. Thomson, handsome, intelligent, and kind, who later became Lord Thomson and the Labour Government's Minister for Air. The servants loved to serve him. Our bathroom (the only one) was a nightmare, obviously dreamed up by the landlord, a terrifying maze of pipes and handles which produced showers from unexpected corners, needle-fine or strong enough to knock you flat. Only Marcelle, the Alsatian housemaid, knew its tricks, and every bath was announced by her as she preceded the guest down the hall. "*Monsieur le Général prend son bain!*"

I can still see Michael Arlen wandering around the park planning new ways for his "Charming People" to misbehave, or quoting himself unashamedly at dinner, or advising his colonial host to go to Hawes & Curtis for those new backless evening waistcoats. "I can't tell you, dear boy, how much better they fit."

No one in the hamlet outside our grey stone walls had ever heard of *Main Street,* but they were entranced by our comings and goings and the variety of our visitors. One day it was George Slocombe, Paris editor of the *London Daily Herald,* with red spade beard and the black broad-brimmed hat of the Latin Quarter. Next day, Edith Wharton, in liveried Daimler, motoring over from her gem-like Pavillon Colombe at St. Brice-sous-Forêt, and so touched by the fact that *Babbitt* was dedicated to her. "I thought your generation did not know me. Such a book! And what talent! You are a bottomless well."

This was a period of growth for all of us, living in a community where people and customs were unfamiliar, where every day brought a surprise. Surprising was the morning when I balanced my cheque book with the statement from the Crédit Lyonnais, and found that there was a difference of 1,000 francs in the bank's favour. (The franc in 1923 was worth twenty to the dollar.) By Joan of Arc, I will not accept this! May I see your books? And I saw them—ledgers three by four feet and entries all handwritten. Incredibly I found the mistake and it was theirs. An apology? No. Merely a cheerful: "After all, Madame, you have found it, have you not?"

But most surprising of all were the sounds of revelry which came every Saturday night from the property adjoining ours. The natives were equally mystified. *(Continued on page 134)*



Mrs. Amory S. Carhart, junior, is photographed at the Palm Beach winter residence of her grandmother, Mrs. John F. Harris.
She wears a floating, surprising, at-home (North or South) costume; white *mousseline de soie* dress stamped with gold-leaf leaves, over—the surprise—pink silk Shantung trousers.
By Adrian, at Gunther Jaeckel; Robinsons', Beverly Hills.

IN PALM BEACH





CECIL BEATON

Mrs. Rodman Wanamaker, once a Florida resident,
is now a frequent visitor. She is photographed
in a dress of pale blue silk taffeta Shantung, with frog closings,
a wide skirt. and a Northern-summer future.
By Hannah Troy, at Saks Fifth; Sakowitz.

Mrs. Earl E. T. Smith, television's Florence Pritchett,
commutes from Florida to New York for her appearances.
She wears here a grey silk Honan all-summer dress
with a wide oval neckline rounding into brief sleeves.
At Bendel's Young-Timers; F. & R. Lazarus.



HORST

BETSY VON FURSTENBERG

An immediate success as the enchanting young nuisance in *Second Threshold*, she is,
off-stage, Countess Caroline Elizabeth von Furstenberg-Herdringen;
photographed here in a dress appropriately young and bright,
white cotton organdie, striped with white braid. To order at Mme. E. Garnett.

THE PROFESSOR PLUMBS

BY DOROTHY VAN DOREN

The author of *The Country Wife* and wife to Mark Van Doren, the hero of this story, who is also professor of English at Columbia University.

THE quatrain about drinking water made famous by Coleridge's *The Ancient Mariner* was once translated into French and then retranslated by an eager if inexpert Frenchman back into English. This trip of "Water, water, everywhere, nor any drop to drink" through the lingual wringer resulted in the following beautiful rendering: "Water! Immense quantities of it! But of that which one drinks, nothing!"

The Professor loves to quote this. It is only one small aspect of his perpetual preoccupation with H_2O. Not that he drinks water much—unless it has coffee in it. But water in a pond or in a brook or running out of a pipe—or not running out of a pipe—with these he can entertain himself for hours.

When we bought our country place there was, off in the meadow opposite the house, an ice pond beside a sawmill. At least it had been an ice pond, but it was now nearly full of mud and knife-sharp eel grass and it had been reduced to a small stream idling down its middle and trickling over the old dam. The sawmill, with a wooden mill wheel connected with the pond by a wooden sluice, the Professor turned into a study for himself. The mill wheel's axle was broken and moss grew lovingly on the blades nearest the water.

Some ten years ago we decided to dig out the pond and build a new dam. This was done after many family conferences. Would our small sons drown in the new deep water? Would their shouts while at play drown out their father's peace and quiet? These questions took some time to resolve, during which the boys grew quite large and learned to swim. And the Professor is a little suspicious of those writers for whom the family routine must be hushed while they court their muse, who are distracted by every loud whisper and unwary footstep.

So we hired a couple of neighbours, young men of eighteen or so who were handy with a shovel, and all through one fall the pond was in the making. The two engineers dug and dug and dug. They threw the mud up at the sides of the old pond in a veritable earthworks that would have suited Washington's army before the siege of Boston. They dug a great trough for the new dam, filled it with stones, built the stones higher and higher, poured cement here and there, laid a tile from the brook to bring the water in, carefully scratched their initials and the date into the cement top and at very long last prepared to let the water flow into their new project. I say "their" advisedly, because by this time the cost of the pond, by hourly wages, was not only way beyond our—and their—calculations made in advance, but rather beyond our capacity to pay. So in effect we had to buy the pond back from them with a considerable amount of labour by the Professor in the sawmill study, and even by myself at my typewriter in the house.

It took a long time for the pond to fill. We waited through at least two week ends for the water to inch up, after the bottom, long dry, had soaked through. But at last the run-off was actually pouring over the new dam; the pond, from the Professor's study window, stretched a hundred feet away toward the woods. The earthworks at the sides were sprouting the grass seed the Professor had planted. My ferns at both sides of the dam looked very pert. At the far end a couple of birch trees had arranged themselves by a pretty accident to watch their reflections in the water. And on the opposite side of the pond, where we later built our outdoor fireplace, a big maple was bright with autumn yellow.

From the first we called the pond a success. We swam in it; we even got the Professor to swim in it—once, although he came out of the water much faster than he went in. The truth is that the water is perishingly cold. It comes from the brook, but it must have touched on the way some ice-bound spring, some dark, unsunned cavern in the regions of no thaw. After a week of very hot August weather we can sometimes swim in the pond with comfort. We found it far better for ice skating on winter week ends. On summer evenings it is lovely to build our picnic fire by and eat our hot dogs near, to watch the dragon flies skim over it in search of prey or to see a fish jump at sunset in a widening circle of bright water.

OH, yes, there are fish. One spring morning the Professor led me to the edge of the pond and told me to be quiet, to wait and watch. Sure enough, after a minute, a dark shape speared by—brown, speckled, incredibly swift and expert. How the trout had got into the pond we did not know, unless it came as a fingerling through the meshes of the screen that covered the tile. But a trout it was, and when the fish population was at its highest we sometimes, in a morning, counted a dozen from eight to twelve inches long.

One of them measured fifteen inches from tip to tip. I know because I measured it with my tape measure while it floundered in a pail of water. The Professor would no more have caught one of those trout on a fish hook than he would have hung one of his sons on a barbed-wire fence. The fifteen-inch trout had been idling unwarily in a shallow pool of the brook below the pond. The Professor actually caught him in his two hands and popped him into a pail. For a couple of summers we used to watch him, not darting back and *(Continued on page 139)*

BOX COAT, STEP POCKETS

Below: A Balenciaga idea: this short coat for any narrow, city and/or country costume this summer; with a new step-up arrangement of pockets, a narrow double closing, a flare with moderation. The original in wool; the adaptation, photographed here, in natural-colour rayon Shantung; by Swansdown, $35; Altman; Carson Pirie Scott; Hutzler's.



RUTLEDGE

PIQUÉ SHEATH, REBOZO SASH

Opposite page: A new way of dressing for every day under the summer sun. One of the simplest dresses poured: white, highly coloured by a cyclamen rebozo, jewels in a near colour. Piqué dress, $40; the wool rebozo, $17; by B. H. Wragge; at Bonwit Teller; Frost Bros.; Wanamaker's, Phila. The jewels, À la Vieille Russie. Beauty Counselors' "Red Wine" lipstick, nail enamel.





SCHIAPARELLI'S CHINESE LANTERN PLEATS in an overskirt turned back on itself to make an apron.
Dress, in silk organdie, imported by Bergdorf Goodman. Lipstick, Schiaparelli's "Paris Pink."

PARIS EVENING DRESSES



JACQUES FATH'S POLKA DOTS, NET STOLE
A thoroughly young and pretty new pair:
dotted paper taffeta, wrapped, buttoned, bound in white;
worn with floating yards of ombré grey-to-white net.



BALENCIAGA'S BLACK AND WHITE
Two examples of his strong, beautiful no-colour scheme.
Above: White satin dress striped with
black horsehair, frosted with net and crystal,
and belted with a band of sparkling stones.
Right: A white satin dress cut with genius,
immeasurably simple and elegant; black
chiffon scarfs, tied in loops at the shoulders.

RAWLINGS





NEW BRILLIANTS
BLACK AND WHITE

This season the pretty shoe is often a fabric shoe—or part fabric, part leather.
Here, ten of the latest day and evening examples, all in black and white.

1. Mat-and-shine opera pump. linen, with a patent leather heel. patent leather openwork.
A Delmanette, especially apropos with town linens, $17; Vandervoort's.

2. Striped sandal of silk twill, blue-black and white, to tie on, after five, as a pretty
dazzle with country or city white. About $24. From I. Miller, New York.

3. Pearl beads at the throat of a closed sandal of black Shantung. To wear with a black
(or white) dinner dress. Newton Elkin sandal, $27; Lord & Taylor.

4. Evening stripling sandal of silk Shantung, for all summer, all year. $31; Delman.

5. Shepherd's plaid nylon city shoe defined by patent leather.
By Laird Schober. $16; John Wanamaker.

6. Canton crêpe opera pump to wear white as it comes or have dyed. By Mademoiselle.
in Skinner silk. $15; Lord & Taylor; Sakowitz.

7. Shantung and patent leather opera pump, cool and light for a city summer day.
By Palter DeLiso in Oriental Textiles silk. $30; Bonwit Teller.

8. Scheduled for Sunday lunch in the country, little dinners at home in town:
opera pump of white piqué and black patent leather. By Mademoiselle. $15; Lord & Taylor.

9. For, for instance, a white dinner dress of organdie or taffeta Shantung:
opera pump of white and black silk Shantung, the white—embroidered.
About $23. At I. Miller, New York; Neiman-Marcus.

The jewellery, both pages, by Castlecliff, in black or white beads, some of it
flashed with rhinestones. All at Saks Fifth Avenue.



HERBERT MATTER



GRÈS'S covered short dinner dress: wide skirted, with a deep-slit neckline; a waistline shaped as Grès so brilliantly shapes them, to a minimal point; Grès-typical deep bias sleeves. Dark blue taffeta, worn to city dinners with a chignon of flowers. Dress imported and copied by Henri Bendel (copy, $135). Dress imported also by I. Magnin; Holt Renfrew of Canada.

CLARKE

PARIS'
NOT-BARE EVENING LOOK



DIOR'S covered short dinner dress: narrow skirted, with a beautiful baroque neckline—a new, not-bare moderation for an evening costume; Dior's new evening sleeve: a puffy knot of cloth; straight coat, bare-armed to show the dress's sleeves. Typical Dior, the down-curved big hat. Silk taffeta copies: dress, $70; coat, $70; Hattie Carnegie. Other copies at Marshall Field and at Holt Renfrew of Canada.



THE ESSENCE OF SPRING

You can tell the season with your eyes closed. The smell of spring is in the air. And that is where a perfume should be, floating and flickering in the air about you, a butterfly released from the cocoon of a bottle. A fragrance was never meant to be a timidly-held secret, but to be *released*, a pleasure to anyone near. And when it is set free in the spring air, it can match the prevailing breeze.

Here are some perfumes that smell like spring to us.

Above, left to right: Lanvin's "Arpège." Dana's "Platine." Houbigant's "Chantilly." Lucien Lelong's "Parfum No. 6." Yardley's "English Lavender." Patou's "L'Heure Attendue." Bourjois's "Beau Belle." Chanel's "Bois des Iles." Germaine Monteil's "Nostalgia." Schiaparelli's "Shocking." *Below, left to right:* D'Orsay's "Le Dandy." Ciro's "Acclaim." Coty's "Paris." Matchabelli's "Beloved." Guerlain's "Fleur de Feu." Corday's "Romantique." Evyan's "Gay Diversion." Caron's "Bellodgia." Dior's "Diorama." Lenthéric's "Red Lilac." Cigogne's "Sortilège."

GUESS
HOW MUCH?



City-minded seersucker

Seersucker—taking a town turn; cut here like, say, linen or Shantung, for those all-day (all-time) favourites: the duster, the sheath-and-jacket. *This page:* Seersucker sheath; straight-to-hip jacket, piqué facing; in brown and white. By Anne Fogarty, $40; Lord & Taylor; Neiman-Marcus; Vandervoort's. Piqué hat by Sally V, $9; Best's. Cotton gloves by Grandoe, at John Wanamaker. White Milan belt by Schaffer, $2; Lord & Taylor. *Opposite page:* Seersucker duster, grey and white; white piqué sheath. Duster in Lonsdale seersucker; sheath in Fuller cotton; by Emily Wilkens. $45; Bonwit Teller; I. Magnin; Hutzler's. Straw sailor, by Chanda, at Lord & Taylor. The mock-pearl ball earrings by Richelieu; Bonwit Teller.


1


2




3


4

GUESS HOW MUCH?

continued




6


7







Eleven on a rack. Two pages to look over, looking for, as we did, this summer's Good Ideas: black-and-white; sheer dresses for all-day to late-day; the Sweater Idea; the costume complete; the halter top; bare arms; all better for the white jewel. And, if you have two or three dresses in mind, look, please, at the prices. Our idea—ideas are money, but not always. **1.** Two pieces cut like wool. The jacket has a velvet collar; the dress, a camisole top. In black and white gingham, $40. Piqué hat by Sally V, $9. Both, Best's. White beads by Bergère. Lord & Taylor. **2.** The top, tucked across; the skirt, pleated, brown coin-dotted. Both by Haymaker, in champagne Italian silk; top, $15; skirt, $20. Hat in beige rayon crash, by Dani, $7. Tan calfskin bag, by Jana, $15*; all, Saks Fifth. **3.** Delicate dress of pink satin-striped cotton batiste (the belt added). By Anne Fogarty, in Bates cotton, $23; Lord & Taylor. Navy-blue calfskin bag by Jana, $14*; Franklin Simon. Navy-blue straw and piqué hat, by Sally V, $11; Best's. **4.** A pat, navy-blue sheath, tucked all over, marked out with white, by Judy 'n Jill, in ABC cotton lawn, $20. Piqué hat by Betmar, about $10. Navy-blue calfskin bag by Jana, $19*. White nugget bracelet by Bergère. All, Lord & Taylor. **5.** Skinny white wool fencer's top, $8. The pleated skirt of brown, gold, and white plaid cotton gingham by Everfast, $11. Both by Nelly de Grab, Saks Fifth. **6.** Sheerest yellow dimity dress, the cardigan edged with pleats, by Arkay Junior in Reeves-Erenmade cotton, $20; Lord & Taylor. **7.** Sheath plus: a crossing, a fling of panels; in beige silk Shantung with a black velvet belt; by Alan Graham, $35; black straw and piqué hat; both at Lord & Taylor. **8.** A brief all-day dress of natural silk Honan; the collar becomes almost sleeves. By Star-Maid, $50. Black calfskin bag by Jana, $19*; both, De Pinna. **9.** Short evening dress, pink cotton satin halter top; the full skirt in pink with wavy apple-green stripes, of Fuller cotton organdie, by Nelly de Grab; top, $6; skirt, $11; at McCreery's. **10.** Afternoon dress of apple-green Avondale cotton chambray, $20. Leather belt by Midtown, $6. Linen bag by Coronet, $8*. All, Henri Bendel. **11.** Close-fitting double-breasted top; full skirt. In black-edged beige Tootal linen, Tebilized for crease resistance; by Mary Stevens. With black worsted jersey stole, not shown, $75. Jet earrings by Dalsheim. All, Bergdorf Goodman. "Guess How Much" continued, pg. 136. *Plus tax.

CRONER

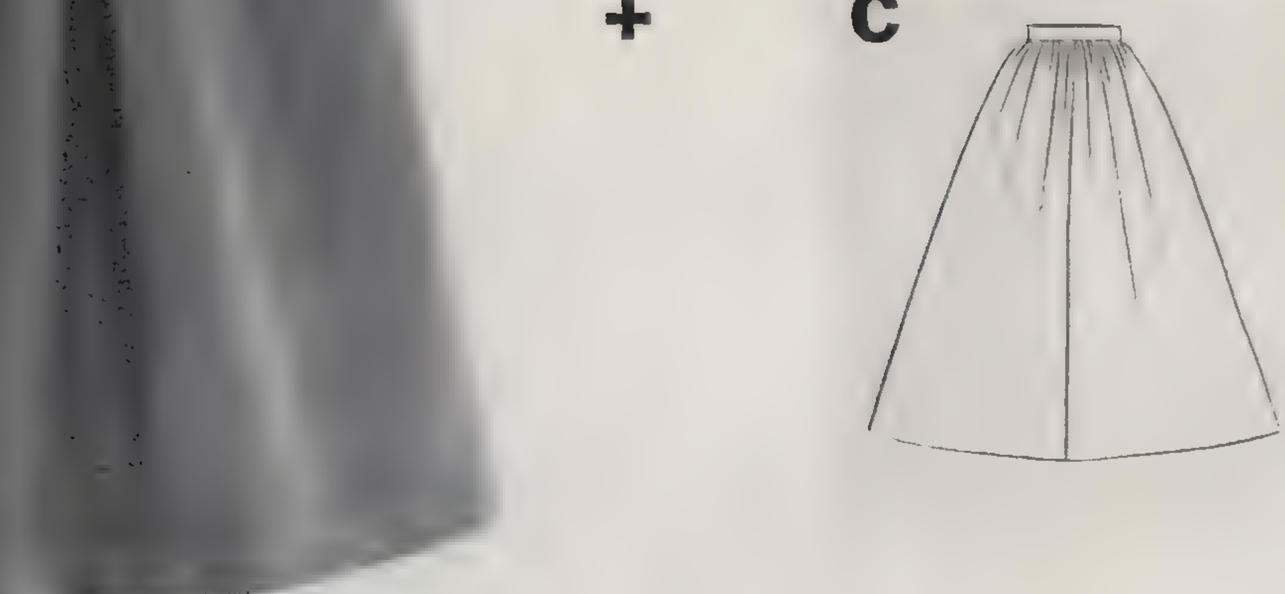
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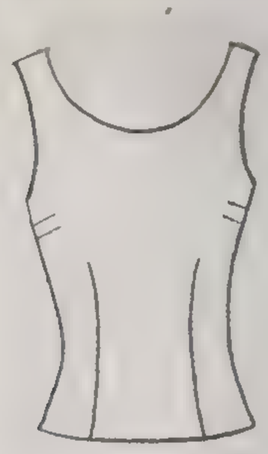


RUTLEDGE

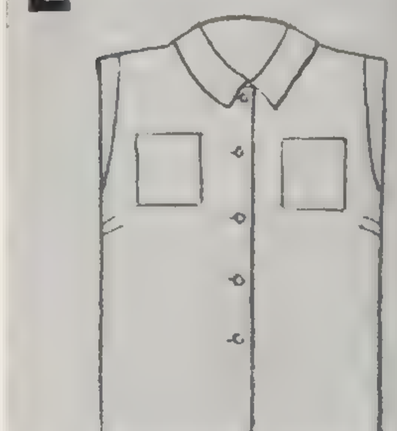
GUESS HOW MANY? COSTUMES FROM FOUR VOGUE PATTERNS

The soft silken suit—which could be the stiff backbone for
a city-and-country, a day-and-night wardrobe.
The ingredients: the day suit, itself + a long skirt
+ a cut-away top + a sleeveless shirt. *And:* two hands,
four patterns, three fabrics. Are you with it? Here's the way
we worked it out. The suit (*left*), news because it has
a full skirt beneath the fitted hip-flaring jacket; made here
of a rough-textured blue silk, by Stunzi. Pattern S-4189.
The long evening skirt is very full, gathered to a wide waistband.
We made it in the same material as the suit. Pattern 6910.
The top with the scooped neckline we made in black mat silk jersey,
to be worn with either skirt and a black patent leather belt.
Pattern 7332. The sleeveless shirt we suggest in natural linen, to be
worn with either skirt. The shirt, Pattern 7321.
The jacket can be worn over the long skirt, too, and, of course,
over either blouse, or—are you dizzy yet? And all this totes up
(see our sketched arithmetic) to six complete costumes.
For other views and sizes, see page 135.
Opposite page: The belting sailor, from Lilly Daché.
Gold-plated jewellery, with pseudo pearls, by Bergère; Saks Fifth.
Kislav gloves; Best's. Morocco handbag, by Jana; Saks Fifth.
Nylon stockings, by Prim, from McCreery's.
Calfskin shoes, from Frank Brothers.

+ **D**



+ **E**

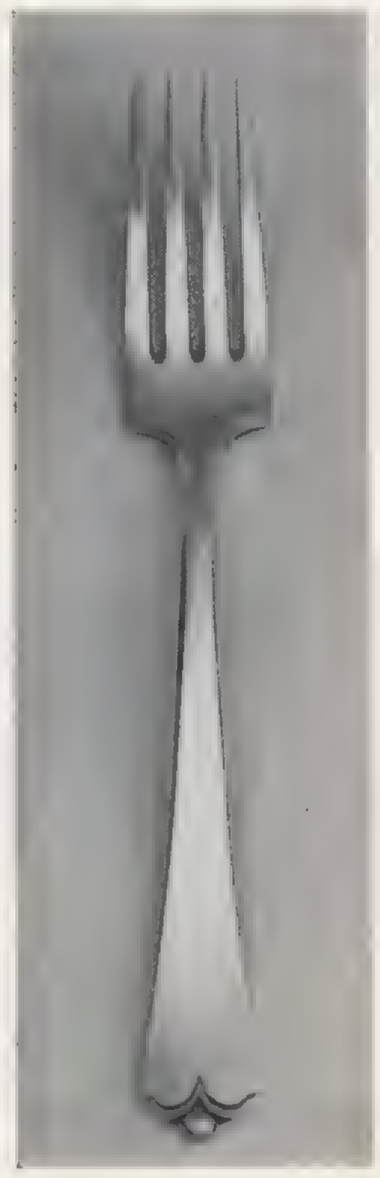






To sometimes lunch in the shade, on a reflection of the sky, is a scheme as cool as glass, as jade, as the grass itself. Part of it, the summer colour: cushions of blue silk; jade dishes, spinach and white; off-centre piece, a still, marble Kuan Yin figure, and lotus blossoms in a bank of moss. The sterling silver, Watson's "Lotus"; detail below, further details, page 139. Photographed in the garden of Gump's, Honolulu.

SIX PÂTÉS, FOR NOW, FOR SUMMER



It is too bad that most of us, when we hear the word "*pâté*," unconsciously add the identifying "*de foie gras*" and then, sighing, turn to something else, since *pâté de foie gras* is a kingly food both in cost and background, and far out of the range of the simple little meals that appeal to us during the hot months.

There is, however, a whole family of other *pâtés*, smooth as to texture, subtle as to flavour, and suave as to manner, that lend themselves to all sorts of culinary legerdemain and, unlike their Strasbourg cousin, most of them are economical of both time and money, so that they are one of our best bets for hot-weather foods. They are put together with not too much trouble, far ahead of the time that we plan to use them, and they keep extremely well in our good modern refrigerators—ten days or two weeks, in most instances, and improving with every minute of the time. As snacks with beer or other cooling drinks, they are absolutely without peer, and even as the mainstay of summer meals they serve with distinction. Gastronomes have had various ideas as to the proper place of the *(Continued on page 138)*



THE MOST TREASURED NAME IN PERFUME

CHANEL



British

This is the year that brings home to us, with the Festival of Britain, the traditions and pleasures we share.

(Left) Their country weekend with the county squire, a tour of inspection of their host's domain.

(Opposite) Departure for London by the new Ambassador Sleeper.



So easily distinguished

. . . the character inherent in British Woollens that can only come from more than seven centuries of integrity and skill. Interpreted today for the tastes and standards of citizens of the world, wherever they live . . . wherever they go.

Woollens

Her coat, in feather-light Scotch worsted by Vera Maxwell, doubles as a dress, or even as a traveller's robe.

JAYS
Boston

L. S. AYRES
Indianapolis

CARSON PIRIE SCOTT
Chicago

His British Woollens, a window-pane check jacket, English flannel trousers.

SPONSORED BY THE NATIONAL WOOL TEXTILE EXPORT CORPORATION OF GREAT BRITAIN
250 Park Avenue, New York 17, N. Y.

SAMBA: THREE-DECK CANASTA

(Continued from page 76)

Bonuses

Sequence Canasta (Samba): 7 cards of one suit and of consecutive rank	1,500
Perfect Canasta (no wild cards)	500
Mixed Canasta (limit 2 wild cards)	300
Red Threes	100
Six Red Threes on one side	1,000
Melding Out	200

Point Score for All Melds

Jokers	50
Aces and Deuces	20
Kings to Eights	10
Sevens to Fours	5
Black Threes	5

Necessary points for first meld

When score is:	Required meld is:
Minus	15
0 to 1495	50
1500 to 2995	90
3000 to 6995	120
7000 to 9995	150
Game (no bonus for reaching game)	10,000

Tips on Samba

At all times be conscious of sequences, but do not let your hope for the tremendous bonus affect your whole plan of play. Some hands are not suitable.

It is advisable to meld a three-card sequence, such as 10, 9, 8, when holding the matching king and queen, or the matching 6 and 5, since your partner may be able to fill the gap.

The increased number of cards and the larger bonuses given for Canastas of sequences make the difference in score much greater.

Eights, nines, and tens are of greater importance in Samba since every sequence must contain all three of them. For obvious reasons, eights, nines, and tens should not be melded as three or more of a kind in early stages of the game. Aces, kings, fours, and fives are of relatively less importance.

The loss of the red threes without two Canastas is a new feature of Samba.

Make melds early in the game. It is not difficult to get the count with the additional deck. If you are lucky enough to get a big discard pile, do not hold up as in regular Canasta. Make as many four or five card melds as possible.

Note: Mrs. Reilly is a member of the Regency Club Canasta Committee, and the National Canasta Laws Commission. She is the author of *Canasta*, 1950 (Ives Washburn), and *Canasta and Samba*, 1951.

Samba vs. Canasta

	SAMBA (4-handed)	CANASTA (4-handed)
The deal:	15 cards	11 cards
The draw:	2 cards	1 card
To take discard pile:	Must have a *natural* matching pair at *all* times, unless up card is added to incomplete Canasta on board.	Must have natural matching pair *only* for initial meld and frozen pack. Up card may be added to complete or incomplete Canastas. Up card may be used with one matching card and one wild card, after partnership has melded.
Stop Cards:	Card matching partnership's completed Canasta may *not* be taken.	May be taken unless pack is frozen.
Mixed Canastas:	Five naturals with only two wild cards.	Four naturals with three wild cards.
Wild Cards:	May not be added to completed Canastas.	May be added to completed Canastas, with a limit of three.
Red Threes:	Are debited unless two Canastas are made.	Are debited only if partnership has no melds on board.
Going out:	Two Canastas necessary. Bonus—200 points. Game—10,000 points.	One Canasta necessary. Bonus—100 points. Game—5,000 points.
Penalties:	Penalties in Samba are the same as for regular Canasta, and are deducted from offender's score at end of hand.	

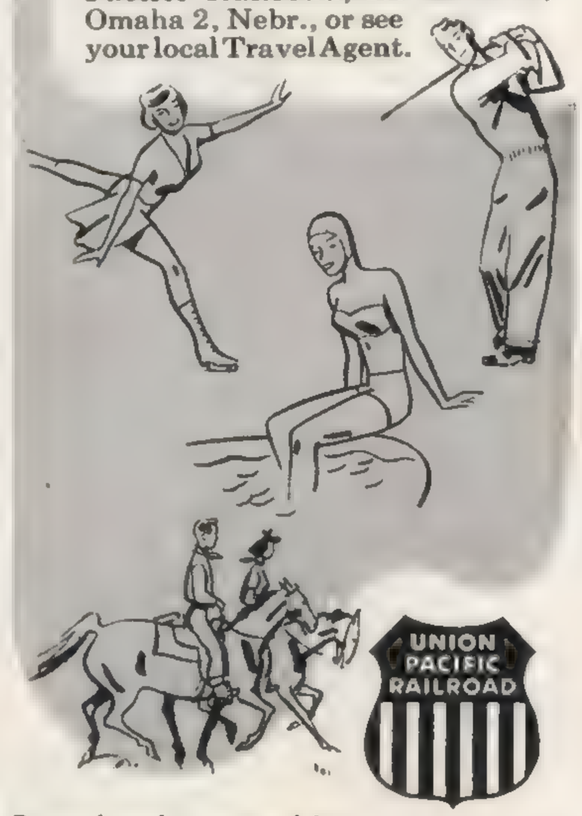


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FOR SUMMER: BLACK, WHITE AND IN-BETWEEN



Continuing the story of this year's strong colours —black and/or white: checked, shaded, splashed, plaided; twelve summer versions of it follow here: *Top, right:* Answering a number of problems, an all-day dress of black Hamilton Adams linen; with a black-and-white silk taffeta bow, a cut-out neckline. By Mollie Parnis, $70; Jay Thorpe.
Top, left: A concise little suit of black linen; the bodice of, the jacket lined with: black and white broadcloth. By Adele Simpson, $125; Bonwit Teller.
Right: A point of white: made in the linen bodice; the cloudy cotton organdie godets. By Alan Graham, $45; Lord & Taylor.

Right: Widely, doubly collared. afternoon and little evening dress of grey Tuller silk taffeta Shantung. $50; Lord & Taylor. *Below, left:* A plaid suit, black and white; cut like wool with a small-waisted jacket, wide skirt; cut, actually, in cotton chiffon, the collar and revers of crisp black linen. By Adele Simpson, $90; at Altman. *Below, right:* Under cover of a duster, a two-piece dress. Both in charcoal grey denim. The separate top bordered with white cotton lace. (We added the leather belt.) By Chee Armstrong in U. S. Royal cotton denim; duster, $15; top, $8; skirt, $10; all, Saks Fifth Avenue.



SKETCHES BY BENITO



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BLACK, WHITE, AND IN BETWEEN

(cont'd)



Top right: Late-day dress in crisp close-cut white linen; the pockets, the bodice, a field of fragile white flower appliqué; a suggestion of sleeves, a narrow belt, by Anna Miller, $110; Saks Fifth. *Top left:* For late-day: halter shoulders; the news in the high-buttoned collar. Full-skirted, in black silk organdie; by Larry Aldrich, $80; Best's. *Right:* A good-looking country shirt and skirt; the white shirt, with collar and cuffs of piqué, is in a companion weave to the full skirt, of grey and white Wamsutta tissue gingham; by Nan Westley, $12, each; Saks Fifth.

Right: To wear in town, in transit, with the little reversible bolero. The jacket of black wool jersey lined with black and white checked gingham. The sleeveless top is black jersey; the full skirt is black and white checked gingham; by Jane Derby; $185, from Bonwit Teller. *Below left:* Clipped lines, a small, neat black and white print, making a point of accessories. Suit by Paul Adler, in Egyptian cotton broadcloth, $55; Bergdorf Goodman. *Below right:* All-day-in-town dress, here and there edged in braid; by Hannah Troy, in black silk Honan, $70; Jay Thorpe.







SKETCHES BY BENITO

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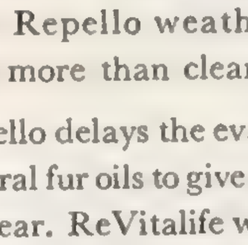


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DECORATING DETAILS

(Continued from pages 80-83)

Siamese Colours

(Continued from page 81)

Shown: Hand-woven Siamese silks, $12 to $15 a yd., all at Thaibok Fabrics. Handmade "Marbalia" paper, $3 a sheet, $7.50 a roll; Laverne Originals. Japanese grasscloth paper, $13.50 a roll; Japanese silk wallpaper, $11 a roll; both at Gene McDonald. Other textured white wallpapers not shown: Herndon Papers "Marot," $13.50 a roll, and "Rosette," $11.25 a roll, both white flocked designs on white. Heavy plastic coated three-dimensional wallpapers: "Stone Wall," "Woodgrain," "Straw Square," each $16.20 a roll; "Split Bamboo," $13.50 a roll; all from Katzenbach & Warren.

White Room with Italian Directoire Pieces

(Continued from page 82)

Shown: The fruit-wood day bed, approx. $710, in muslin, and the fruit-wood cocktail table, approx. $225, are from the Baker Furniture "Palladian Group" of Italian Directoire pieces for living room, library, dining room, and bedroom. "Master Drawings," Katzenbach & Warren's *trompe-l'œil* wallpaper, $10.50 a roll. Other designs, not shown: "Domino-Birdcage" by Louis W. Bowen, a fantasy of birdcages, flowers on a white ground, made to order; Herndon Paper's "Consulate" wallpaper simulating rows of fringe-trimmed Empire swags, $11.25 a roll; "Paris Soir," Schumacher's paper of architectural motifs, $6.60 a roll. Also architectural is the Schumacher glazed chintz "Romanesque," designed by the artist Magni, approx. $10.50 a yard, 50" wide. Gulistan's "Chevron," a loop pile carpeting, 50% wool, 50% rayon, $15.75 a square yard; by Karagheusian.

Syrie Maugham's White Drawing Room

(Continued from page 82)

Shown: Antique Irish Chippendale table, $1,450; copy of Regency carved wood rope stool, $300 in muslin; both at Imperial Craftsmen.

White Room, Botanical prints

(Continued from page 83)

New patterns-from-nature: Schumacher's "Moon Pennies," metallic leaves on silk gauze, $9.75 a yd. Cheney Bros. "Seeds" print on linen, $7.95 a yd., and "Woodgrain" print on sailcloth, $7.50 a yd. Greeff Fabrics "Vegetable Garden" hand-printed unglazed chintz, approx. $4.25 a yd.; Louis W. Bowen's "Herb Roots" wallpaper, $1.05 a sheet. Alexander Smith's "October," all-wool carpeting leaf design by Edward J. Wormley, $10.95 a linear yd.

Floor Covering Ideas

(Continued from page 83)

Shown: Inlaid rubber tile floor by Harry Heidenreich Inc. for Elisabeth Draper. Not shown: Mohawk's made-to-order random stripe shag and twist Mode chenille carpeting, two-colour only, $28.46 a sq. yd.; James Lees and Sons, 90% rayon, 10% nylon "Skyline" carpeting, $17.25 a sq. yd.

Ideas for curtains

(Continued from page 83)

Shown: Sliding panels of translucent white Fiberglas bonded mat used in lieu of draperies, 36" wide, approx. $1 a yd. Over-curtains of white linen fish net, 52" wide, $2.25 a yard; Japanese split bamboo roller shades; all made to order by the Knoll Associates. The chromium-finished steel chairs with leather pads $525 each. The steel and leather stool, the glass-topped steel cocktail table, made to order. All designed by Mies Van Der Rohe; all at Knoll Associates.

All the décor mentioned here to order through your decorator.

Decorators' Ideas for White Rooms

Syrie Maugham suggests white plus many tones of blue for a living room. White flocked wallpaper; blue and white striped curtains; upholstery in various shades of blue and in as many textures. The lamps, white. Black and white drawings, perhaps with a little wash of blue, as the only pictures. For sharp accent, a bibelot of real turquoise.

T. Robsjohn-Gibbings uses this white plan for his own living room. The walls, bare of all but the simplest mouldings, are bone white, the floor ivory white rubber tile. A low sofa of bleached ash has a pad of silver-grey linen, one cushion of bright orange, one of clear yellow. In front of the sofa, a low table of bleached ash with a white marble top. The curtains, matchstick roller shades in natural wood colour.

Thaibok likes a sequence of white, black and greys. Chalky white walls, pale grey carpet, some pieces of black lacquered furniture and some of fruit wood. On the sofa and chairs, pewter-grey Siamese silk. The shock: persimmon pillows of Siamese silk woven with orange over black.

DISCOVERIES IN BEAUTY



MIEHLMANN

Left: Here we have a very remarkable new product by Anatole Robbins that helps to correct an oily *or* dry skin. It is called Nutralure and serves as a balancer: dry skin brought up to normal, oily skin toned down. Saks Fifth. *Below:* One way of combating wrinkles and sagging chin lines would be to smooth a Cure Forehead Mask over frown lines or a Cure Strapless Chin Strap at the jawline just before going to bed. If the skin has been tightened first by an astringent the results are more successful. From Stern's.



MODIGLIANI

(Continued from page 93)

expiate their sins. Accompanying him, Erik Satie, smiling in his ugly little yellow beard, beat out the measure, visibly seeking harmony between the apparent delirium of the reciter and the supreme wisdom of him who had gathered the Word from the lips of Beatrice. A scene rare in a cabaret, and impossible to forget.

To Brancusi's studio in the rue Vaugirard, at the end of a dreary alley famous for a celebrated crime, Modigliani came and went, his hands in the pockets of his everlasting velvet suit, clutching to his hip the ever-present drawing pad bound in celestial blue. Brancusi for his part passed among his polished bronze or marble figures. He might pause a little before a seal, reduced to the spring of an animal in the water; or before the head of a new-born child, small in volume, a synthesis of expression. Dressed in velvet, on his head the funny little hat which so many sculptors since Rodin have affected, he wandered around, short and stocky. With his delicate hand, he rummaged through a long, prematurely white Danubian peasant beard. Brancusi gave no advice, gave no lessons.

But from there, Modigliani took the idea of geometry in space, different from that which was usually taught or which at that time could have been found in modern studios. Tempted by sculpture, he tried his hand, but kept from those days in Brancusi's studio only the feeling for that lengthening of the human form, which characterizes so directly the style of his painted figures.

At that time, both a little before and during World War I, Modigliani was tortured by the fatal horrors of all war, which only added to his own delirium. He began then to emerge as a legendary figure among the patrons of a humble restaurant on the rue Campagne-Première. This little restaurant, Chez Rosalie, in a well-kept but dilapidated house, was known to several American artists who were our good comrades. There the rats came out and nibbled the cheese and sniffed at the veal. All this caused Modigliani to recite again Dante or perhaps a few verses from a sonnet by Michelangelo. Rosalie, who was Italian like her impressive client, possessed the gift of calming with a word this man who was striving to find, to know again the manners of the good common people of his unforgotten land. *Cara Italia!* Often Modigliani left Rosalie's accompanied by a woman. On his arm, all possible vulgarity was effaced from this friend-of-the-hour.

Certain images of yesterday return to me at this point in my remembrances. At the end of the first great war, exhausted soldiers, Kisling and I returned to civil life. To Kisling's studio, Modigliani came almost every day because he knew the value of Kisling's friendship, because there was a good fire in the studio, and because Kisling shared with him canvases and colours. One of the frequent visitors was Jean Cocteau, the poet who gave us the scenario for the ballet, *Parade*, designed by Picasso with music by Erik Satie. Cocteau wore a surprising military uniform. Imagine an official military uniform, edited by the famous couturier, Paul Poiret, who boasted of having "dressed the period." (After a time at the front, Cocteau had been attached to the Ambulance Corps.) He never arrived empty-handed at the studio, but whether his present represented a snack or a still-life was an occasion for epic disputes.

In spite of all, Modigliani was not always drunk, and at this period, he would pass superbly on the Boulevard Montparnasse, proud of a mistress who was entirely different from those he had been able to choose Chez Rosalie. How could the friend of a man who knew the Inferno by heart be named anything but Beatrice? She was Mrs. Beatrice H . . . , an English poet of talent, and a lady who loved him enough to cherish him even in his worst moments. Although she was not rich, she was well-off, but Modigliani could not forget that he was poor. Once, for a ball, when he wanted Beatrice to be the most beautiful woman there, he painted, on a dress of black satin, pastel drawings—rare masterpieces-for-a-night.

Although Modigliani always remained poor, he had found a dealer who seemed made especially for him —Léopold Zborowski, a Polish poet who became a dealer without having the capital which alone keeps one from selling pictures too quickly. A strange dealer, moreover, possessed with the gambling fever, he was dying from a heart ailment. We do not know how Modigliani, who belonged to the eternally thriftless, wasted the sums which Zborowski, who loved him like a brother, gave him. At one time, Zborowski sent Modigliani, already sick, for a vacation in the Midi. With the painter, Osterlind, he visited the aged Renoir. The interview was not a happy one. A painter of nudes, like Renoir, Modigliani would willingly have paid homage to Renoir who also enjoyed painting models from the people. But Renoir, he felt, talked so naïvely of his own work that Modigliani broke the interview with an insolent word. He left, banging the door.

In Montparnasse, Modigliani met Jeanne Hébuterne, a young girl who seemed with her long braids like one of those Virgins painted by the Primitives of the School of Cologne. The day came when Modigliani, sure that Death had already put hand on him, wanted to flee from his friends. Almost without resources, he locked himself with Jeanne in his studio. And Jeanne, on the eve of being a mother, accepted this too, ready for all torment, ready for all miracles; sad and confident, stretched out on the horrible pallet next to the one she loved above the whole world, her great man, her lover.

When Modigliani died, Jeanne returned to the home of her youth. She kissed her mother, and then opened the window, leaped into space. We carried white flowers to her grave.





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SPANISH CARMELITES:
A UNIQUE REPORT ON PIETY

(Continued from page 90)

whose minds were alive, who worked each day about the same number of hours as they prayed, in an element of joy and candour.

Everything is extremely poor in these convents, but everything is beautiful in the simplicity of forms and the harmony of four colours: the walls white, the serge-cloth and wood brown, the bricks and tiles red-rose, rusty, with the blue of the Castille sky as backdrop. Everything is gleaming; the weather-beaten cobbles shine, the refectory tables have been polished for centuries.

In the convent that Teresa was able to build according to her own plans, that of Malagon, which she erected as she has said "from the dust of the earth," one must admire the ingenious and practical arrangement of everything, methods which must have appeared very modern in those days: a mill to crush almonds, large earthenware jars in which to keep water fresh, and a filter to purify this water. The word "hygiene" was not yet used, but Mother Teresa applied its principles. She put cleanliness into the Constitution and judged it "a terrible thing to offend against it." She made moderation a virtue, even seeing a form of pride in excess of penance: "... the temptation to believe oneself more mortified than others." She decreed that a nun must have the prioress' permission to do penance. Although even today Carmelites sit on the floor, because in the sixteenth century the Moorish customs still prevailed, Mother Teresa, who was the personification of good sense, must have rejoiced when lack of oil recently obliged the Spanish Carmelites to replace the antique oil lamps by electricity, and we could not believe that she would have refused window panes.

We visited nine convents, journeyed right into the heart of Mancha. On the signposts: "Tobosa ..." "Quintanar ..." and for mile after mile, Don Quixote's route is the same as that of Saint Teresa.

We arrived at V ... towards one o'clock. The baroque tower of a huge church overshadowed the low whitewashed houses.

The great door opened without too much creaking. A sister lifted her veil as she stooped to help unpack the cameras. The Superior lifted hers. "They are señoras, useless to remain veiled. We would be more useful for being seen clearly."

Nowhere had we asked the Carmelites to lift their veils. Often they made this sisterly gesture spontaneously. It was a question of offering us a service, as was the fact that we were always preceded in our going to and fro through the convents by a nun who sounded a little bell which kept inquisitive eyes away.

In this convent there were more water taps than elsewhere, with electricity in the cells, which is not often the case. The nuns there earned their living in more remunerative ways than by spinning; they do lace work and sell the milk of their cow.

The nuns marvelled at seeing two foreign women travel over Spain in the middle of winter to seek the least document, gather the least memento helping to know her whom they called "*La Santa Madre*" a little better. Yvonne and I began to laugh the laughter of the Carmelites. A link was formed between ourselves and these nuns, whom we called, as they did each other, "Your Charity." They called us "Doña Yvona, Doña Marcela." "Stay with us, we seem to have known you all your life." We confessed that the discipline and hard humiliations imposed by the rules and constitutions seemed dreadful to us. This made them laugh: "You get used to it."

Teresa of Jesus compared the contemplative to the standard-bearer who is without arms, and yet would let himself be "torn to pieces" rather than surrender the battle standard entrusted to him. The 17.000 contemplatives of the Order of Our Lady of Mount Carmel will never drop their standard, for they always hear resounding the cry of their Foundress: "The world is on fire."

SINCLAIR LEWIS

(Continued from page 103)

Then one day A. R. Orage came to call. We knew him as editor of the London *New Age*, that review which was playing a controversial rôle in British political and economic movements. We did not know that he had become a leading disciple of the mystery man next door. Gurdjieff was our neighbour's name, and his colony was called The Institute for the Harmonious Development of Man. At that date it was at its most successful, with funds provided by Lady Rothermere to buy the next-door property, the historic Château du Prieure, once the residence of Madame de Maintenon, the consort of Louis XIV.

"Mr. Orage, just what does Gurdjieff teach?"

"Suppose you come and see for yourselves next Saturday night."

The following Saturday, we found ourselves seated in an airplane hangar which had been set up on the grounds. The walls and tiers of benches were hung with oriental rugs, the lighting, music, and complicated dance forms were worthy of Hollywood. The dancing started by forming a circle, in the centre of which stood Gurdjieff—a powerfully built Caucasian Greek, with shaved head, swarthy face, piercing black eyes, and huge moustache curled into points. I have a vague memory of English spinsters and Orage himself among the ring of dancers, trotting around this ring faster and faster as the tempo of the music increased.

Suddenly, Gurdjieff, looking like a lion-tamer and with a voice like the crack of a whip, cried out. The music stopped, and the dancers were frozen into whatever position they were holding at that second. This called for coordination and many of the dancers wobbled. We were embarrassed for ourselves, ashamed for them. When we learned that all during the week these gently reared members had been digging ditches and building walls and working in the kitchen, we marvelled they could dance at all. But if there were hard labour and fasting and meditation and Socratic dialogues on "self-observation" during the week, on Saturday there was a feast—caviar sent from Paris, wild strawberries picked in the forest—and champagne.

Did we go more than once? I don't remember. In the evening, we preferred to search our souls sitting in front of the Grand Café Mallet in the heart of town, drinking a *bière blonde* or a *tilleul*, that comforting hot infusion of linden leaves, with the man and his wife who owned the bookshop next door. They alone had heard of "Babbeet."

We arrived in the rain and we left in the rain, a cold October rain, but not before every item in the thirty-five-page inventory had been examined by a female ogre who represented our landlord. Degrading accusations were made and rebutted.

At last we were free, to sit in the warm and friendly Café de la Gare to await the Paris train. We were grouped happily around the marble-topped tables when the gardener burst into the café crying: "*Le W. C. au troisième ne marche pas.* You must pay." Roars of laughter from us and from everyone in the café who knew our landlord's petty ways. "Too late! Too late!" The gardener was asked to join us, and we all lifted our glasses and shouted: "*À bas Monsieur X., à bas!*", as the train for Paris appeared.

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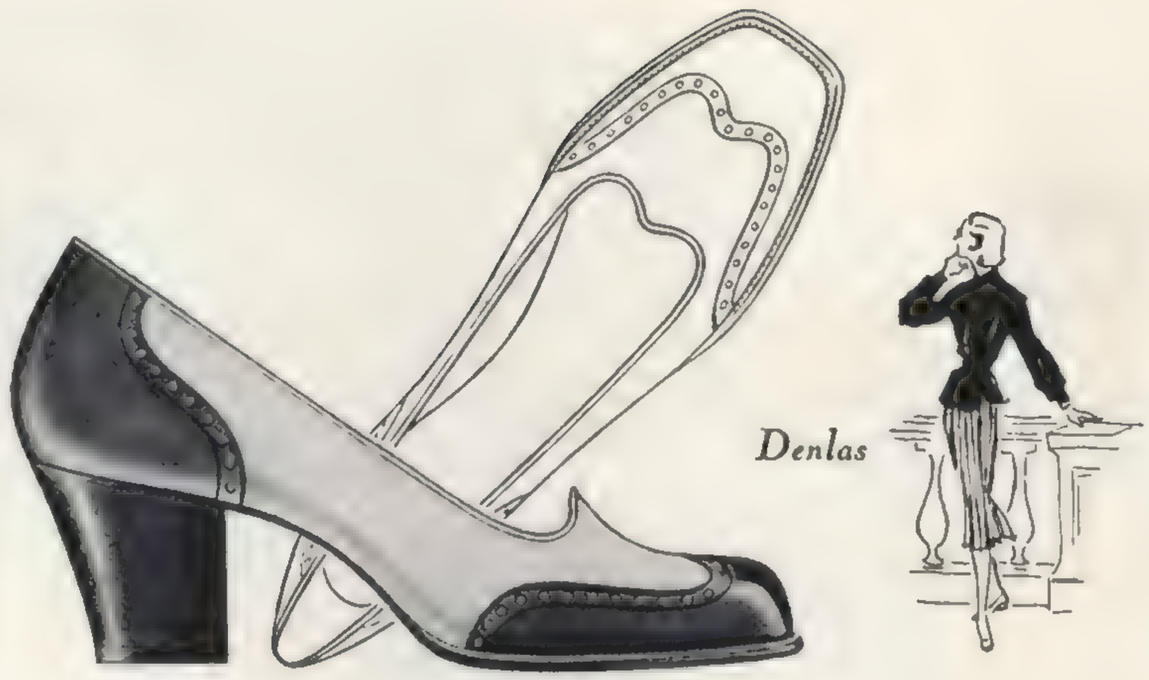






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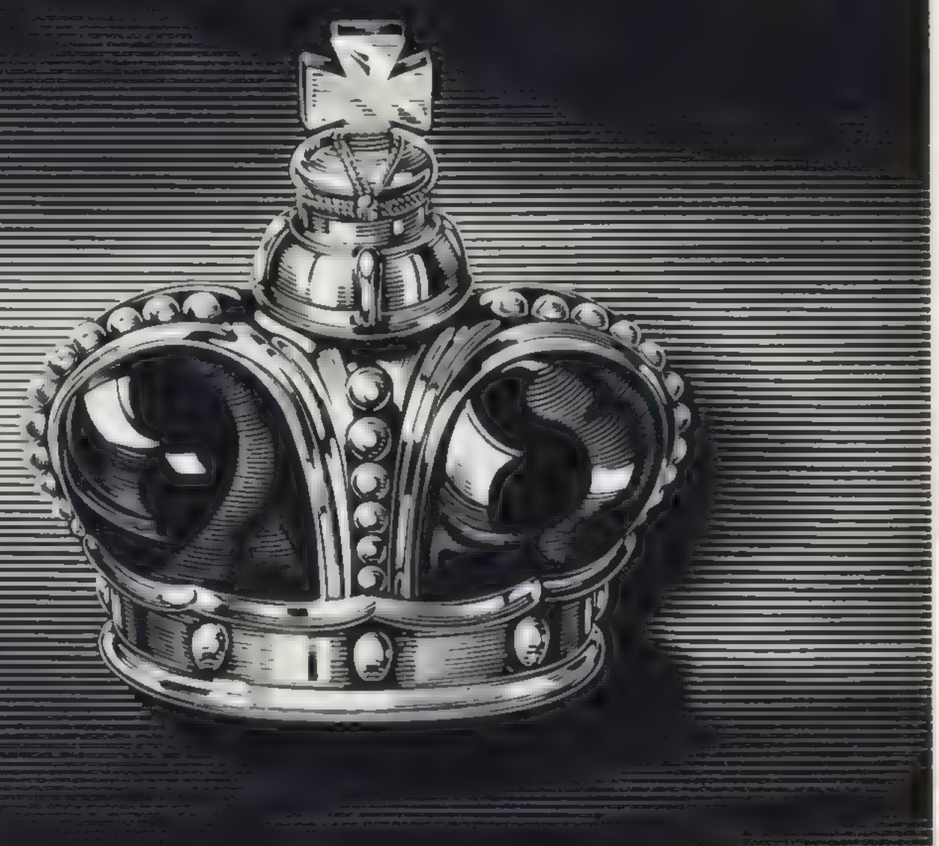
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GUESS HOW MUCH?

(Continued from page 121)

Left: Seersucker; to cope with a city-summer; a summer's city-to-city timetable. Short-sleeved jacket and narrow skirt (belt added) in black and white checked Avondale cotton seersucker, $13. Pseudo-pearl earrings by Coro; all, Bloomingdale's. Bag by Coronet; Lord & Taylor.

Right: She looks put-together—and is, in a one-piece dress with a white bodice, a deep-dipping neckline; flaring navy-blue skirt; pink-orange belt. By Lampl, in rayon crash, $11. Piqué hat, by Betmar, $8; all, Arnold Constable. Bead necklace by Bergère; from Lord & Taylor.





MIEHLMANN

Left: A cardigan sheath that gets you into and through a busy morning as quickly, simply as possible. Dress by Lampl, in lettuce-crisp green and white striped cotton broadcloth, $11; at Stern's. Bead necklace by Bergère. White Toyo hat by Betmar, $5; both from Lord & Taylor.

Every season: a wedge in every wardrobe. And in summer, when the weather puts a special value on comfort—perhaps several easy-going wedge shoes. Here, five, all light in material and light in design.

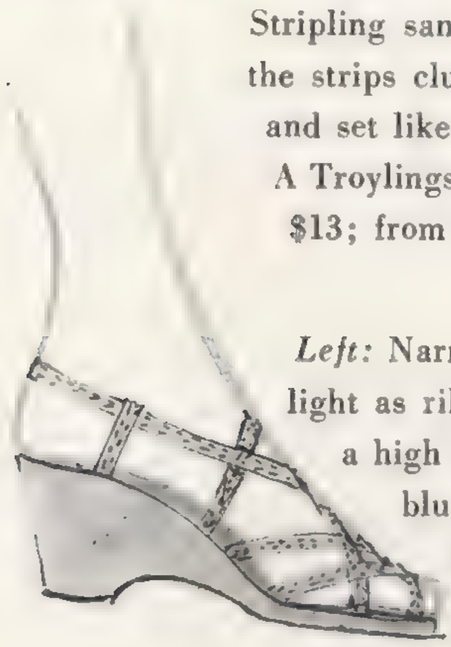
SUMMER-LIGHT WEDGE SHOES





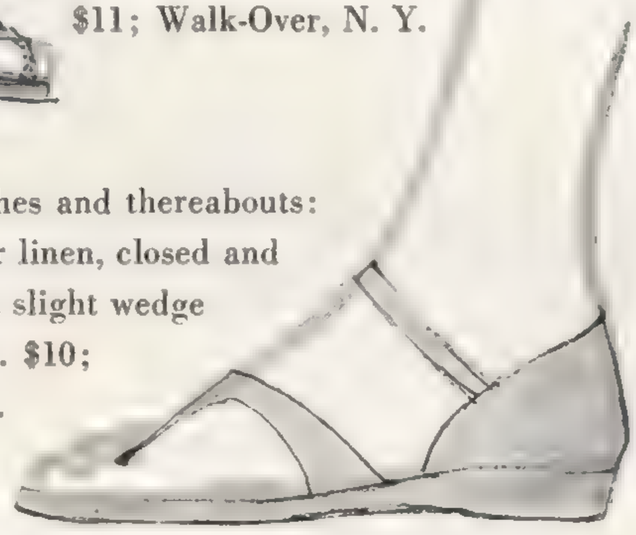
Above: A high wedge heel as the firm basis for an airy anklet sandal in pale gleaming yellow kidskin.

By Town and Country. $11; John Wanamaker.

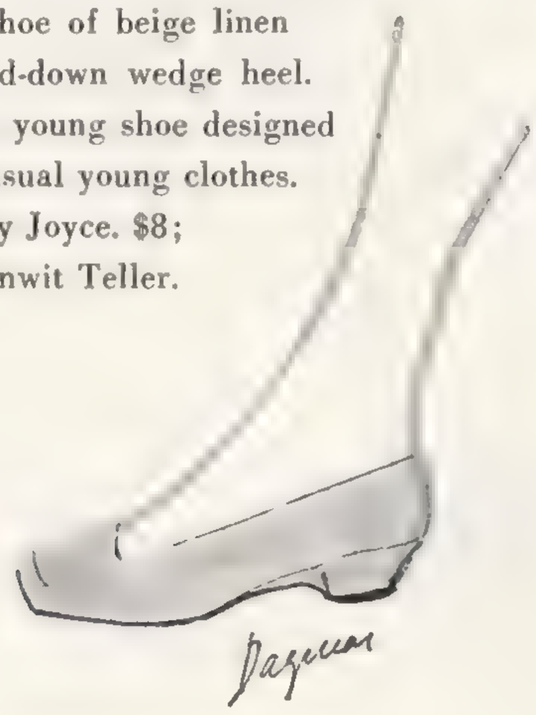


Stripling sandal on a low wedge heel, the strips clustered fan-like at the front and set like little links at the heel. A Troylings shoe in red kidskin. $13; from Macy's.

Left: Narrow bands of navy-blue straw, light as ribbon, crisscrossed above a high wedge heel of navy-blue calfskin. By Penaljo. $11; Walk-Over, N. Y.



Right: For the beaches and thereabouts: a thong sandal of lavender linen, closed and rising at the back, set on a slight wedge of elkskin. By Penaljo. $10; Walk-Over, N. Y.



Right: Closed and close to the ground, a shoe of beige linen on a pared-down wedge heel. A casual young shoe designed for casual young clothes. By Joyce. $8; Bonwit Teller.



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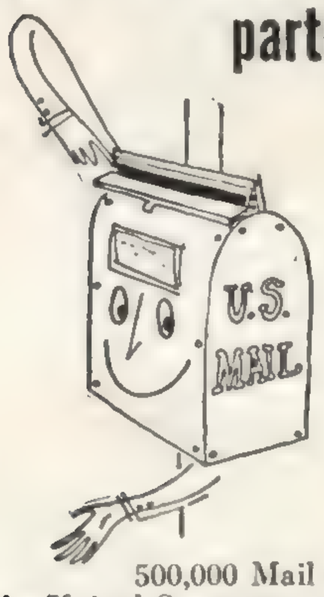
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SIX PÂTÉS, FOR NOW, FOR SUMMER

(Continued from page 124)

pâté in a menu, some insisting that it belongs at the beginning, before the diner's taste buds have been dulled and rendered inappreciative of a flavour so delicate, others claiming that it should come with the hors d'œuvres, and thus not be a part of the meal at all, and still others feeling that it should serve as an accompaniment of the fish or the fowl. Personally, I feel that, in the final analysis, it comes down to a matter of individual tastes; except for the condition that we want no sharp foods with such a smooth, cool concoction and feel that only those flavours that complement it rather than contrast it are suitable, we are glad to recommend a good *pâté* anywhere on the menu.

SUPPER

Assorted Relishes
Stuffed Ripe Olives
Salmon *Pâté**
Russian Salad*
Sugared Fresh Pineapple with Rum Cookies

SALMON PÂTÉ*

1 small can smoked salmon
2 fillets anchovy
3 hot boiled potatoes
3 tablespoonfuls butter, melted
3 tablespoonfuls ripe olives, chopped
1 tablespoonful poppy seed
1 tablespoonful celery seed
1 teaspoonful freshly ground black pepper
½ teaspoonful monosodium glutamate
Melted butter or other clear fat for sealing

Put the salmon, anchovy, and potatoes through a ricer or food mill and then put the mixture through again. Add the remaining ingredients, blending well with a muddler or pestle. Pack in a buttered crock or mould and set to chill. If this, or any other of the *pâtés* mentioned herewith, is to be stored for a time so that they will serve as emergency snacks, they will ripen much better if sealed with a layer of melted butter or other clear fat, poured over to a depth of ¼ to ½ inch, and then set to harden.

When ready to use the Salmon *Pâté*, unmould, mask with rich mayonnaise, and garnish with chopped parsley, minced cucumber, and chopped chives. Serves 6. The RUSSIAN SALAD*, as you perhaps know, is merely a large crisp, fresh-vegetable salad, the different varieties carefully segregated, and served with a garnish of mayonnaise beaten with 1 tablespoonful chili sauce.

LUNCHEON

Chilled Melon
Eggs Portugais on Liver *Pâté**
Green Peas en Casserole
Frozen Custard
Black Cherries
Wine Coolers

LIVER PÂTÉ*

1 pound calf liver
¼ pound lean veal
½ pound fat pork
1 large Bermuda onion
1 can anchovy fillets
4 tablespoonfuls flour
3 eggs
1 cupful thin cream
1 teaspoonful salt
½ teaspoonful white pepper
1 small can sliced mushrooms
½ pound fat bacon, thinly sliced (to line terrine)

Drop the liver into boiling water to cover; remove from the heat, and let stand 5 minutes. Drain and wipe dry. Put the liver, meats, onion, and anchovy fillets through the food chopper, using the finest blade. Put through the chopper again, and then force the mixture through a fine sieve, or a food mill. This gives what is called a forcemeat. And a forcemeat, or something approximating it, is the base of all good *pâtés*. Beat the eggs until fluffy and lemon-coloured, add the flour and the cream gradually, and then beat in the salt and pepper. Add this batter, alternately with the drained mushrooms, to the meat paste. Mix with a fork until thoroughly blended.

Have ready six little custard cups or jelly glasses, or one small terrine, and line each with the sliced bacon. (This lining with the fat is one of the little tricks peculiar to *pâtés* which must be mastered; it's not too difficult, however, if one puts one's mind to it. Warming the crocks helps a good deal, since it holds the fat against the wall of the crock. Try filling each with boiling water while you're preparing the *pâté*, then emptying, and then set the sliced bacon or fat from the top of one side down, across the bottom, and up the other side. Trim the remainder of the pieces so that there will be no overlapping.) For this liver *pâté*, fill about ⅔ or ¾ full with the meat mixture, being very careful not to dislodge the bacon lining. Tie a circle of aluminum foil over each crock and set in a pan containing two inches of hot water. Bake at 250° for about 1½ hours, or until very firm. Cool, then chill and set to ripen.

EGGS PORTUGAIS on PÂTÉ is one of the most delightful of summer luncheon entrées.

For six, poach six eggs in round moulds, drain, cool, and set in 6 buttered muffin tins. Fill the tins with highly seasoned aspic and set in a cool place until firm. When ready to serve, turn out the cold *pâté*, slice about ¼ inch thick, and unmould an egg onto each slice of meat. Garnish with sliced cucumbers, sliced tomatoes, radish roses, carrot curls, and celery in julienne strips. Serve very cold.

DINNER

Clam and Tomato Bouillon
Sliced *Pâtés*, Garnis
Devilled Pork Spread*, Shrimp *Pâté**
Chicken-liver *Pâté**
Summer Casserole
Rye Toast, Melba
Green Salad
Orange Ice with Curaçao
Black Coffee

DEVILLED PORK PÂTÉ*

1½ cupfuls corn flakes
½ pound lean ham
½ pound fat pork
1 egg
½ cupful cream
½ teaspoonful salt
½ teaspoonful fresh ground pepper
¼ cupful chili sauce
1 teaspoonful Worcestershire Sauce
1 onion, chopped fine
1 teaspoonful chopped parsley
1 tablespoonful flour
¼ teaspoonful thyme

As in the previous recipes, put the ham and pork through the finest blade of the food chopper not once, but two or three times; place corn flakes in a paper bag and roll over the bag to crush the cereal thoroughly. Beat the egg in a bowl, add the cream and beat until fluffy, then turn in the meat, flour, and the seasonings and mix with a fork until thoroughly blended. Shape into a longish roll and set on a sheet of aluminum foil. Wrap securely in the foil, using a "drugstore" wrap (a double fold on the edges) so that moisture can not enter, set on a rack in a steamer, cover, and steam for 1 hour. Or, shape to fit your pressure cooker and cook at 15 pounds' pressure for 30 minutes. Or, pack in a buttered terrine, cover securely, set in a pan containing one inch of hot water, and bake at 250° for 1 hour. Chill thoroughly before using, then slice thin and serve with rye toast.

PÂTÉ OF CHICKEN LIVERS*

½ pound pork sausage
½ pound veal cutlet, sliced thin
½ pound chicken livers
1 onion
2 sprigs parsley
12 mushrooms
1 tablespoonful monosodium glutamate
¼ teaspoonful cayenne pepper
¼ teaspoonful nutmeg
1 teaspoonful dry mustard
⅛ teaspoonful cloves
1 teaspoonful salt
Thin slices fat pork or bacon for lining terrine

Put all of the first six ingredients through the food chopper, using the finest blade, and then put them through again. Add the seasonings, blend well with a fork, and then taste. This should be a very highly seasoned mixture—don't be afraid if it seems a bit too high at the first taste, for the spices cook out a bit during the baking. Use either thinly sliced fat salt pork or thinly sliced fat bacon for the lining of the terrine, then fill a bit over ¾ full, putting the mixture in carefully so as not to dislodge the lining. Cover with a layer of the sliced pork or bacon, seal with the lid or with a lid of aluminum foil, set in a pan of boiling water, and bake for 1½ hours at 375°. Cool and store.

SHRIMP PÂTÉ*

1 pound cooked, shelled shrimp
1 green pepper
1 small red onion
½ cupful butter
½ teaspoonful salt
¼ teaspoonful celery salt
⅛ teaspoonful cayenne pepper
½ teaspoonful nutmeg
¼ teaspoonful mace
1 tablespoonful Worcestershire Sauce

Put the shrimp, green pepper and onion through the food chopper, using our usual routine. Unlike most of the meat *pâtés*, however, this one seems better flavoured if not ground to an actual paste; two grindings will probably be sufficient. Cream the butter until soft and fluffy, and then add the ground mixture and the seasonings. Check the seasoning—it should be high and potent. Pack into a buttered terrine, set in a pan of hot water, and bake at 350° for 30-40 minutes, or until it begins to shrink from the sides of the dish. Cool, then store in the refrigerator. This *pâté* doesn't keep quite as well as the preceding ones, but it is exceptionally delicious: the butter flavour, combined with the shrimp, is one of the most delicate summer delights.

LIVER PÂTÉ*—FIRST COUSIN TO FOIE GRAS

It would be ridiculous, of course, for any *pâté* to masquerade as a genuine *pâté de foie gras;* this one, with laudable good taste, can stand upon its own wonderful flavour. On your platter of assorted *pâtés*, however, you will find that guest after guest will taste it and wonder at its close resemblance to the noble *foie gras.*

1 pound pork liver
½ pound pork loin
1 onion
¼ cup brandy
1 tablespoonful flour
2 eggs
2 teaspoonfuls salt
1 teaspoonful monosodium glutamate
½ teaspoonful fresh ground black pepper
¼ teaspoonful cloves
¼ teaspoonful allspice
¼ teaspoonful sage
¼ teaspoonful mace

Wipe the liver carefully with a damp cloth, remove the skin and veins, if any, and cut in small pieces. Do the same with the pork loin. Put these with the onion, through the finest blade of the food chopper two or three times. Add the remaining ingredients, blend thoroughly with a fork, and then rub through a fine-meshed sieve. Butter a terrine, rub well with a cut clove of garlic, and pack firmly with the meat mixture. Cover with a single layer of fat bacon or salt pork, set in a pan of hot water, and bake one hour at 350°. A good deal of fat rises from this mixture, which will harden and seal as the *pâté* cools.

The SUMMER CASSEROLE, which we mention to accompany the platter of assorted *pâtés*, will become the darling of your hot weather kitchen repertoire, once you've tried it. We simply pull a few of anything that's young and fresh in the garden—carrots, beets, green beans, peas, limas, potatoes, onions, and so on. Peel or

(Continued on page 139)

THE PROFESSOR PLUMBS

(Continued from page 107)

forth like the small trout, but taking what we had decided was the time and deliberation consonant with his years and dignity. We called him Grandpa. And every morning he would come when we called him and take, with measured and purposeful motion, the fish food cast on the waters for him.

Every morning the Professor fed the fish; dried shrimp, I think it was, and some other kind of osseous mince that fish prefer. We would see bits of food sinking slowly into the dark water and a darker shape, brown, blade thin, would snap it in one flash and be gone in another. We had small trout, two or three inches long, and a host of minnows that the Professor spooned up from the brook and poured into the pond.

The minnows, it seems, were a mistake. The experts tell us that they are not trout children but their enemies, who feed on the trout eggs. Whether this is true or not, the fact is that we have not seen a trout for several years, although the silver minnows abound. It may be that somebody fished them out while we were away in the city. It might even have been a kingfisher—I saw one on a sunny morning drop to the pond and rise with a fish in his beak. But we still look hopefully for the dark, swift shapes, and the fish food is waiting in the cupboard in the Professor's study.

There was really only one thing wrong with the pond. I pass over the fact that in mid-summer a slimy green growth rises from the bottom and floats here and there upon the water. After all, the first frost makes it vanish completely and we don't see it again until the following August. The Professor and the boys have fun with it, pulling it out with a crooked branch and letting it slide over the dam where, on closer inspection, it turns out to be not slimy but feathery, quite pretty in fact.

The thorn in the side of the pond is just that—it leaks! A little; a maddeningly small but steady stream that trickles or pours, depending on the weather, from the far side, about halfway down the bank, to the brook below. The Professor first noticed the leak the spring after the pond was filled. Mistakenly, he now thinks, he tried to stop it up with stones and rags stuffed into minute crevices in the bank. But the leak, like a mischievous child, found a new outlet and grew a little larger. More determined, the Professor attacked it with cement in the cracks. New cracks opened. The rebellious water would not remain where it belonged—in the pond—to escape in the proper fashion by the run-off.

The Professor worried a lot about the leak. Of course, when there was rain enough, it did not make much difference. It was a long period of dry weather that drove him to distraction. A dry summer is painful even without a leaky pond to worry about. This summer in particular, the rain stopped around the first of June. Tomato and cabbage plants wilted under the hot sun. The peas began to turn yellow. There was one rainy evening just after July 4, and we were so happy we walked about in it, getting wet. We exclaimed together about this wonderful natural phenomenon, rain.

After that it was dry. "These damnable sunny mornings," the Professor said. Each day, hour after hour, I dragged the hose from flower bed to flower bed. The grass dried up; the vegetable garden languished.

Of course the pond sank. First the grass at the edges showed, then the muddy banks, then the mud on the banks was dry. The leak, which is about three feet from the top, stopped because the water did not reach that high. "Now," said the Professor grimly, "is the time to tackle that hole."

"You can't walk in the bottom of the pond," I pointed out. "The mud will mire you."

"I intend to drain it," said the Professor.

So he drained it. There is a pipe at the bottom of the dam for this purpose and out of it, rather mournfully, the last of the water ran. The bottom, shamefully unveiled after those many years, did not quite dry out. There were springs from which water bubbled perpetually, and meandered along the muddy floor. But most of the bottom began to look caked and cracked, like the dirt in the vegetable garden. The Professor rolled up his overalls above his knees, put on sneakers, and, armed with a shovel, climbed down the side of the empty pond. He stepped on the seemingly dry bottom, and his leg disappeared in black muck to the knee.

"Hm," he remarked superfluously, "not dry yet!"

Nevertheless he persevered. He dug at the bank where he calculated the leak was. There seemed to be no rock around which the water could escape, no root, nothing to account for the hole. There was no sign of a spring. From the outside, the Professor worked again with cement, with small rocks, with the shovel. In the course of this labour, performed on a day when the temperature hovered around ninety in the sun, the Professor got very red in the face and very black with mud, both wet and dry, to the waist. I resolved that I would bury his overalls. The washing machine would never survive that much terra firma in the gears. He finished about sundown, peeled off his clothes in the yard, stood patiently while I washed off the first few layers with the garden hose.

"Did you find the leak?" I asked, when he appeared in clean clothes.

"Not sure. Maybe I did." He tried to smile, but he was very tired. "The pond looks awful, doesn't it?"

It did, indeed. "It'll be all right after a rain," I said.

"It's forgotten how to rain." The Professor sounded very gloomy.

Next morning, however, it was raining good and hard. The flower beds were already far darker and wetter than my feeble efforts with the hose had made them. The garden looked black. The corn, listless and yellow the day before, was standing strong and firm and dark green.

"Hurry up and finish your breakfast," said the Professor. "I want to see if the pond is running over."

Of course it was not. But the water was pouring in through the tile. By lunch time, the run-off was wet. By four o'clock, even though the sun had come out, the water was pouring down the dam in a great splash and spray. Full to the brim, the pond stretched up toward the woods. It looked perfectly lovely with the west sun on it.

I turned to the Professor. "How's the leak?" I said. I regretted the question at once, but he was equal to it.

"Leaking," he said cheerfully. "Same as ever. Want to see?"

I did not want to see, but I went. The water running down the far bank was a little brook by now, gurgling, splashing over the rocks, digging a pretty little runnel on its way to the big brook below.

There was no doubt that the Professor's ministrations had made it larger. He was a little rueful but far from crushed.

"Some day I'll work on it again," he said. "Right now, I'll settle even for a leak, so long as the pond is full and running over."

SIX PÂTÉS

(Continued from page 138)

scrape, and cook each separately in a little salted water until just tender crisp—a matter of not more than five or six minutes. Place in neat heaps in a generous-sized casserole, combine the remaining juices and boil rapidly with a bay leaf until reduced to ⅓ cup. Add this to the casserole too, with a good sprinkling of salt and freshly ground black pepper. Top with a few thin slices of fresh Parmesan cheese. Slip it into a quick oven for just long enough to brown and slightly melt the cheese, then to the table without further delay.

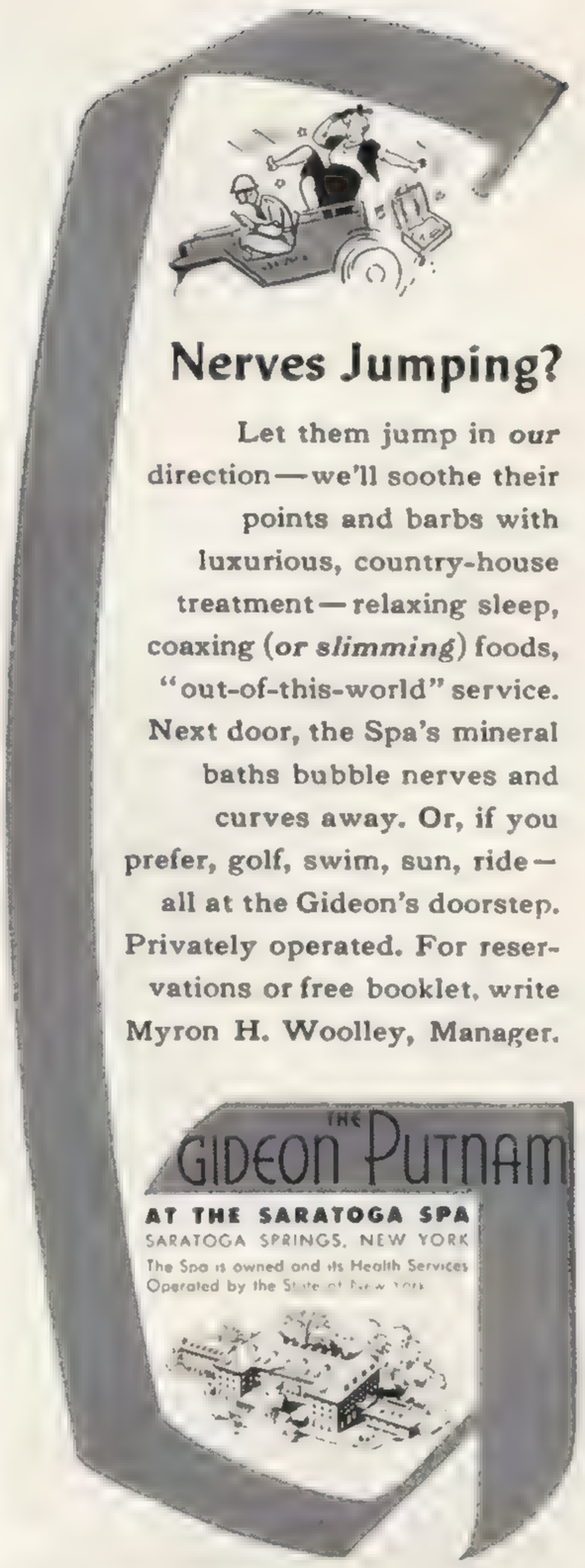
Let the hot sun burn down, then, while we stretch and relax and purr to ourselves. The Strasbourg farmer eating his lunch in the shade of the hedge, smiling over his *pâté* and his bottle, has nothing on us.

MARIAN MAEVE O'BRIEN

SILVER DETAIL

(Continued from page 124)

The Watson "Lotus" sterling silver pattern shown in the table setting and close-up on page 124: luncheon fork, $6.50; six-piece luncheon setting, $32; Altman. Prices include tax.





VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *

Claire McCardell

—

TOWNLEY FROCKS

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DE LISO

debs

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CELANESE

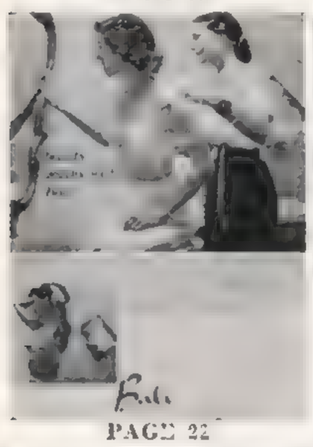
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Connie

LO-HEELERS

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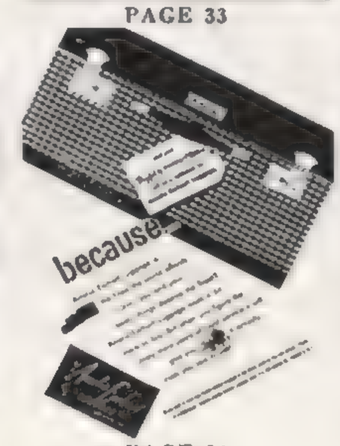
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Vitality SHOES

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Just suppose everybody had the same face . . .

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And imagine how difficult your *shopping* would be if you couldn't identify the goods you buy by the makers' brand names on them!

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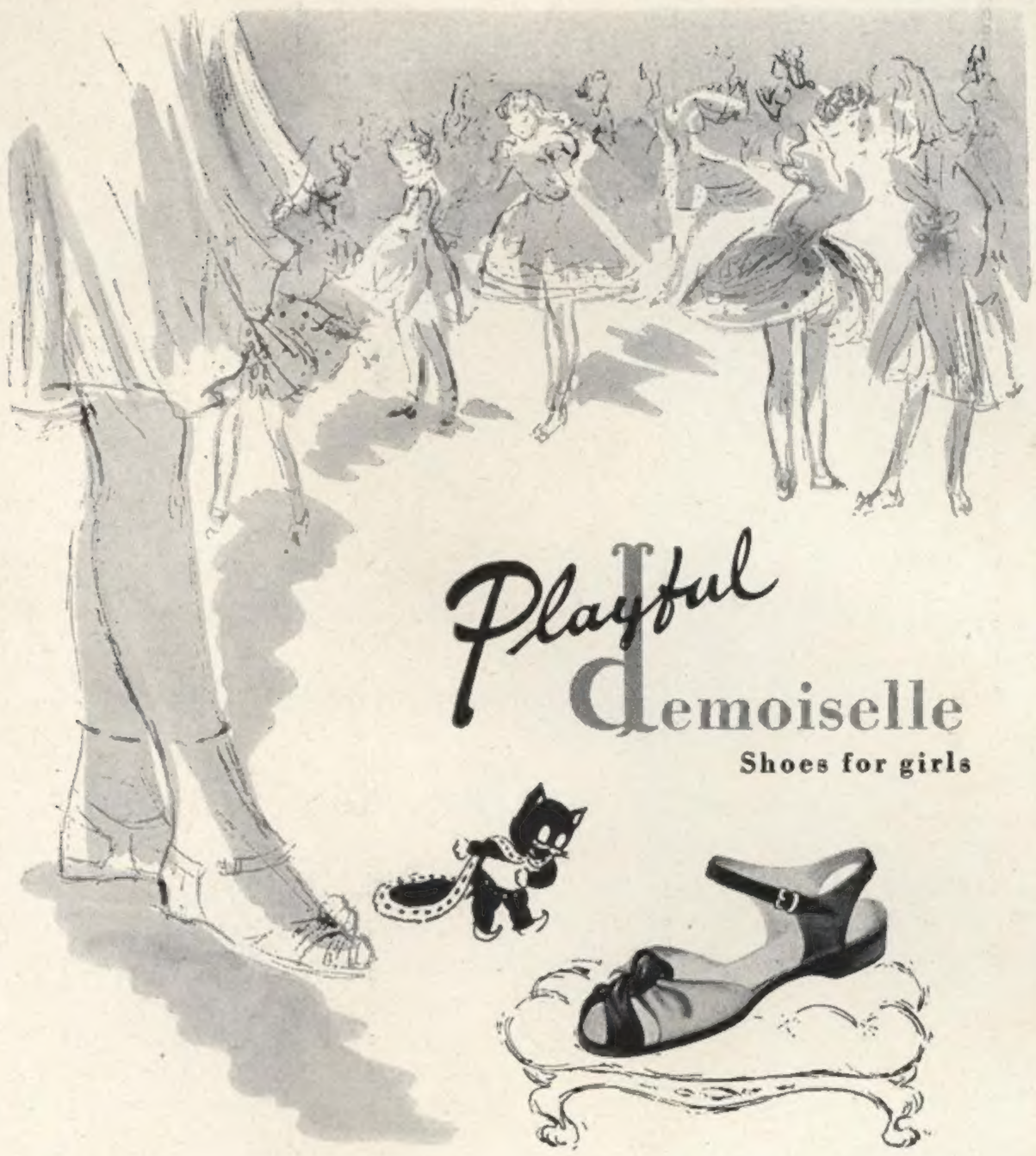
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Nashville, Tenn.....The Harvey Co.
New Orleans, La.....Godchaux's
New York, N. Y.....Altman
Phoenix, Ariz. .....Korricks
Pittsburgh, Pa. .....Kaufmann's
Providence, R. I.....Gladding's
Richmond, Va.....Thalhimer Bros.
St. Louis, Mo.....Scruggs Vandervoort Barney
St. Paul, Minn.....Field-Schlick, Inc.
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San Francisco, Cal.....City of Paris
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